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Art and artists of Indiana

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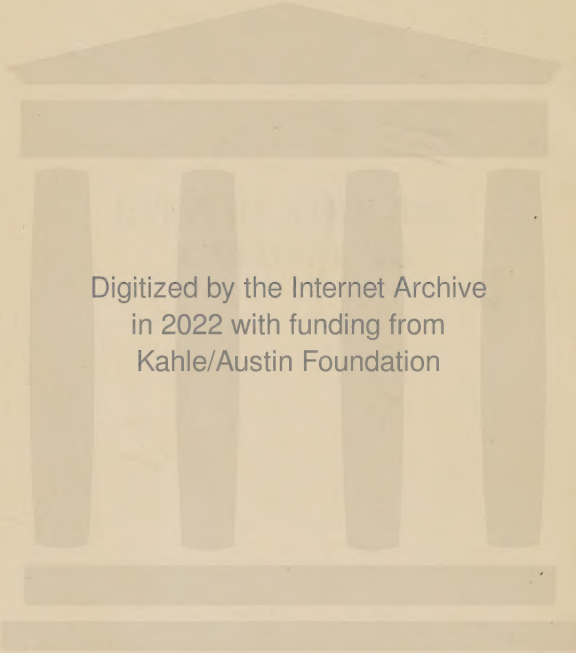
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**ART AND ARTISTS
OF INDIANA**



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ART AND ARTISTS OF INDIANA

BY
MARY Q. ^{ick}BURNET

WITH ILLUSTRATIONS OF THE
WORK OF INDIANA ARTISTS
AND SCULPTORS



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DEDICATED TO MY HUSBAND

H. B. BURNET

WHO HAS EVER ENCOURAGED
MY DESIRE FOR THE BEAUTY
THAT ENRICHES LIFE

14284

AUTHOR'S NOTE

THE appreciation of art in Indiana has made a splendid growth within the last decade. It has been encouraged and fostered by the women's clubs studying art, and by the Indiana Artists' Traveling Exhibition, which has been sent out annually by the Art Committee of the Indiana Federation of Clubs. This has made an exhibit of original art possible in the large cities, as well as in the smaller villages of the state. The intelligent instruction in art given in the public schools is rapidly creating a definite, discriminating taste and enjoyment for better decoration, pictures of worth, and architecture of intrinsic value.

It is our privilege to be the custodian in our time of the heritage of those who are to come. The art of Indiana for years was very meager, but the future art promises to rank with that of the best. A New York art critic recently said: "The art and artists of Indiana lead all other states in number and quality of production."

The lack of perspective, and the connecting link of the ever-present, renders the writing of history difficult. To retrace the steps and be ac-

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curate at the close of the first century is not easy. The present work is the gathering together of material that will be helpful to the future historian, of things accomplished by the artists who have lived and hoped and struggled in Indiana. In the one hundred years that have passed, art has played a minor part. There have been few permanent records made to which to turn for assistance. There may be mistakes and omissions, but we have endeavored to include in the "Who Is Who" all artists who have been connected with the state.

No attempt has been made to give a critical analysis of motifs or technique. The artists of Indiana belong to the future, not to the past. Time will prove the value of their work, and coming generations may condemn or approve. To read the biography of an artist or a catalogue of his pictures is not art. To read this book is scarcely to understand our artists a whit better. "By their works ye shall know them." When one owns one or more of an artist's paintings, there begins to develop an understanding and a revelation of that deeper beauty and fuller harmony that comes to the artist as he has expressed a part of himself in his canvas. To have a discriminating understanding of a single picture leads to a higher appreciation and application of many things esthetic.

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Let us make our acknowledgment to the beauty and art of our environment. Let us be fair-minded critics, and learn to comprehend the work of our artists, rising above the trite comment, "I know what I like." The real artist sees with his imagination, drinks in the harmonies of nature, and is the greater for expressing the beauty of our own Hoosier state, uninfluenced by the stereotyped trend of the masses. Intelligent appreciation on the part of the public is the prime requisite for superior creation on the part of the artist.

I wish to make grateful acknowledgment for kindly assistance in preparation of this work to J. Ottis Adams, William Forsyth, T. C. Steele, A. N. A., Mrs. Nora C. Fretageot, Mrs. C. Gordon Ball, and others.

MARY Q. BURNET.

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**ART IS CONSTRUCTIVE
CIVILIZATION**

ART AND ARTISTS OF INDIANA

I. PIONEERS AND ITINERANT ARTISTS

THE history of art in Indiana is but the history of art in every other State in the Union: that of slow development, small encouragement, and slight appreciation on the part of a preoccupied public.

The pioneer first meets the needs of stern reality and rigorous necessity as he shoulders his exacting burdens and creates for his family a meager home in a new country. It is only after years of persevering and unremitting toil, and the oncoming of a new generation or two, with the growth to scanty comfort, a few satisfied desires, and a handful of luxuries, that there finally comes a longing for and an appreciation of beauty. This mental and moral rigor was so paramount in the lives of our early settlers that it almost entirely prohibited an expression of and love for the finer things—an interest

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in painting, music, literature, or the drama; and yet, our sturdy forefathers furnish much local coloring for the original work of to-day, which is better known in the writing of books than in the painting of pictures; for the multiplicity of books reach the homes and their authors become household names, while pictures of equal local interest remain of rarer value and the painter unknown because they are not reproduced in editions of one thousand to become the property of whosoever will. The artist is and always will be one apart and his name is almost strange on the lips of the general public even to-day; yet Indiana artists in their varied capacities have won unique and distinct positions in the art world.

The idea still persists to a certain degree that art as well as music must have European sanction to be of the highest value and find ready patrons; this is purely a provincial spirit on the part of the purchaser. Let European art play its part on the continent. This is essential. Let Americans realize what is accomplished on native soil. It is only when an awakened public commends that the influence stimulates the creative artist and his ideals are accomplished. The creator of poetry, music, the drama, painting, or sculpture needs the stimulus of a sympathetic and appreciative audience, and the

ITINERANT ARTISTS

artist who thus gains public recognition finds his ability increased with his reputation. As long as the people are not ready to appreciate, there is little production. When conditions became more settled and men could turn their attention for a little space of time to the better things of life, there came into the early settlements men who enjoyed the reputation of being artists.

The circuit rider was of paramount necessity and came first into the lives of the people to direct their moral codes. He was quickly followed by the traveling doctor, who, with his saddlebag of medicines, knew how to minister to all the ills of life; the itinerant judge of the district, who often held court in the country homes, settling all kinds of neighborhood disputes. Later came the wandering portrait-painter, who found a few patrons among the widely scattered settlers. It is natural that there should be a desire to preserve the likeness of the sturdy ancestor, and painting was the only method until the introduction of the daguerreotype in 1832. When these early artists did not find sufficient patrons among the clergy, the gentry, and the statesmen of the period to make the field lucrative, they were not averse to employing their brushes in another direction and painted signs and coaches as well as portraits.

ART AND ARTISTS OF INDIANA

Our earliest settlers came from the South and the East. The same puritanical influence that pervaded the New England States was found here; yet almost without exception the artist, if he did not come direct from Europe, came from that older puritanical stock of the East and not the South.

That the earliest art of Indiana should be ushered in by a romance that ended with a touch of international fame is not to be accredited to any native element of the soil other than the solitude of the primeval forest. The romance of our later artists may not yet be related; but what could serve our immediate purpose better than a love story?

On one of the highest and most picturesque promontories of the Ohio, commanding a marvelous view of the river, is a point that for more than a century has been known as "Fair Prospect." Here, until recently, stood a sturdy beech-tree on the smooth gray bark of which was carved: "Christopher Harrison, July 8th, 1808." This was in Jefferson County, Indiana, near the present site of Hanover College.

Christopher Harrison was born in 1775 at Cambridge, Dorchester County, Maryland, of English parents, who were of good social standing in England. He was graduated at St. John's College, Annapolis, and later entered the count-

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ing-room, as confidential clerk, of William Patterson, merchant prince of Baltimore. He was received in the family of Mr. Patterson as an equal, a privilege to which he was entitled by birth and education. Here he met the accomplished and beautiful daughter, Elizabeth Patterson, one of the most brilliant women America has ever produced. The young clerk became her tutor and friend. Tradition says that an attachment grew between them that resulted in a betrothal. Her father uttered bitter protest. As it was a point of honor with Harrison not to marry where there was opposition, the engagement was broken.

He left his native State and made his way into the wilderness of Indiana, where solitude and time helped to assuage his grief. News traveled slowly at that early day, and it is probable the knowledge of the subsequent marriage of Elizabeth Patterson to Prince Jerome Bonaparte did not reach him for some time. However that may be, Christopher Harrison never married. He lived at Fair Prospect, the beautiful site that commanded a view of the Ohio River for many miles. His cabin was a single room, but it contained many things that seemed incongruous in the wilderness. Classical books were upon the crude shelves he had constructed. Pictures he loved were hanging on the walls. Paint-

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brushes and easel were at hand and ready for use. His sole companion was his dog. With gun and dog he obtained a living. His solitude was enlivened by his studies and with paint and brushes.

Without doubt Christopher Harrison was the first artist in Indiana. Several of his sketches in water-color are preserved in some old books that were formerly his, which were afterward owned by the late Judge David D. Banta, recently of Franklin, Indiana.

In 1815 Harrison and Jonathan Lyons removed to Salem, Indiana, and opened a general store for merchandise. Here Harrison lived alone in a small brick house of two rooms, one room only large enough to contain a bed. His house was cared for by an old colored woman. His only visitors were the children of the village, who were very fond of him. His small yard, which was not more than fifty by one hundred feet, was entirely planted in flowers. It was his greatest pleasure to cut the blooming plants and give the blossoms to the boys and girls who came to see him, whom he entertained and made happy many hours with his stories and sketches. Miss Lera Berkey, of Salem, owns a small box that he painted and gave to Anna Curry when she was a child. One who remembers his Salem home says: "He painted a picture of a grape-vine

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clinging to his porch so perfectly that she, on seeing it, at once put out her hand, thinking to pluck a bunch of grapes.”¹

Later he moved to a farm a few miles from Salem. It was his custom, when coming into town, to fill his wagon with watermelons for the children. On these he had cut the names of his young friends, and he distributed them as he passed through the streets.

In 1816 Jonathan Jennings was elected the first Governor of the new State of Indiana, and Christopher Harrison the Lieutenant-Governor. The first mention of the State seal,² which no doubt was of Eastern production, was during the controversy between Governor Jennings and Lieutenant-Governor Harrison as to who was Governor—Harrison maintaining that Jennings had forfeited his right to the executive office by accepting a commission from the United States while Governor, which was contrary to the State law of Indiana. The Lieutenant-Governor be-

¹ William Wesley Woollen, “Biographical and Historical Sketches of Early Indiana,” p. 160.

² First mention of the seal of Indiana: (Seal) “Act of Congress, representing the government of the territories of the United States north, west, and south of the river Ohio: approved May 8th, 1792. Sec. V. ‘That the Secretary of State provide proper seals for the several and respective public offices in said territories.’ The seal was perhaps brought to Indiana by Jonathan Jennings, who served as a delegate in Congress from 1809 to 1816.”—William Wesley Woollen, “Biographical and Historical Sketches of Early Indiana,” p. 36.

Early in 1816 Mr. Jennings reported to Congress a bill enabling the people of the territory of Indiana to take the necessary steps to convert it into a state. (*Ibid.*, p. 32.)

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came the acting Governor of the state. Governor Jennings refused to accept this interpretation of the law, and demanded possession of the executive office. The Lieutenant-Governor left the room he had been occupying, taking the state seal with him, in 1818.

Christopher Harrison was not satisfied with a superficial knowledge of anything; he went at matters thoroughly, as will be shown by a service he rendered Indiana before he returned to his native Maryland. In 1820 the Legislature elected him, James W. Jones of Gibson County, and Samuel P. Booker of Wayne County commissioners to survey and lay out Indianapolis, the new capitol of the state.

The information to be gained concerning the artists who sojourned within the boundaries of the State for short periods in the pioneer days is meager and of uncertain nature. Most of them were untrained and remained only long enough to obtain sufficient orders to go elsewhere. The earliest portrait in the State, as far as known, is that of General Hyacinth Lasselle, now in the State Library. It is claimed that it was painted at Vincennes, where he lived from 1811 to 1820. It is the work of Louis Peckham; but unsigned. Among the first was Chester Harding, who was in Vincennes, Indiana, about 1820 as a painter of portraits and teacher of art.

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Harding was an ambitious man eager to rank among the best. He went into Kentucky from Indiana and painted a portrait of Daniel Boone, then a man of ninety. He boldly announced himself a portrait-painter throughout Kentucky, and in six months painted nearly one hundred portraits at twenty-five dollars each, after which he went East to study in the Philadelphia Art Academy, then to Boston, where he was exceedingly popular. Later he studied in England, after which he returned to this country and painted many of the political leaders of the day—Webster, Clay, Calhoun, Marshall, and others. The portrait of General George Rogers Clark, hanging in the Vincennes University, is but a miserable copy of a mediocre portrait and is entirely without any distinguishing mark.

Two artists named von Smith, father and son, were in Vincennes as early as 1836. They were foreign born, with but little training. Some of the portraits painted by them are still in the home of Henry Somes. They exhibited their work at an early date at Louisville, Kentucky. An Eastern artist, of the name of Linnen, spent several winters in Terre Haute in the forties, painted inferior portraits, and then returned to New York State, which was probably his home.

An artist should be apprehended by his love of the beautiful, but that the *raison d'être* for

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tracing him about the country should be feminine beauty is *toute une autre chose*. In the early forties there was a portrait-painter in southern Indiana known and to this day recalled by certain of the older residents as "artist Freeman." He visited many of the pioneer towns, and graphic stories are still extant of his courting the village belles, at times two in the same settlement. Later W. R. Freeman was definitely known as a portrait-painter, bearing all the essential characteristics, and was in all probability the identical man. A descendant says: "He married my grandmother's sister, Jane Douglas, a beautiful and charming woman."

In the year 1849 W. R. Freeman arrived in Vincennes, rented a studio of Samuel P. Judah, and painted his landlord's portrait for the first instalment of rent. He paid court to the beautiful young daughter while he painted portraits of other members of the family. Much of his work is to be found among the older citizens in the Allen, Vanderburg, Ellis, Moore, and Somes families. He also painted portraits of members of nearly all the old families in Terre Haute. He visited Louisville and St. Louis, and went South before the war. In the years 1872 to 1874 he was in Indianapolis, where he painted the portrait of Governor Thomas A. Hendricks.

An art critic of the *Herald* in 1875 severely

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criticized a number of local artists—Freeman, Dennis, Cox, Hays, and Steele. W. R. Freeman, who had sold a picture called “Rainy Day” to a local customer, replied to this article as follows:

In August, 1872, I took the picture called “Rainy Day” to Armstrong & Co., chromo artists and publishers of 57 Milk Street, Boston, to make arrangements to have it chromoed if it was thought sufficiently meritorious. Several critics and dealers were sent for to examine the picture, and it received their emphatic approval. Subsequently upon their valuation it was insured in a Boston company for twenty-four hundred dollars. . . . The picture was well toward completion when the great fire ruined the company. The picture was saved and sent to me in Terre Haute.¹

Freeman left Indianapolis in the summer of 1875 for San Francisco. He confined himself to portrait-painting, and in later years broadened in his conception and manner of expression.

“Mr. Lambdin, a distinguished artist, has drawn a portrait of General Harrison and placed it in the museum at Louisville, Kentucky. The editor of the *Journal* says that it is a most striking likeness of the illustrious original, so much so that Tories are said to turn pale at the sight of it.”²

Another artist who painted many portraits in southern Indiana was J. T. Poindexter, who lived for some years at Evansville. One au-

¹ Indianapolis *Saturday Herald*, February 27, 1875.

² *The Investigator*, Corydon, Indiana, November 19, 1835. This was probably James R. Lambdin.

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thentic portrait is that of Charles A. White hanging in the library at New Harmony. The portrait of Judge Isaac Blackford, Indiana's famous jurist, now in the Supreme Court room, is probably his work.

Peter Tester, a painter of portraits, was born in Germany, where he received his art training. In early manhood he came to America and made his home in the German settlement at Free-landsville, Indiana. One group of portraits painted by him was that of the family of Stephen Burnet at Vincennes. By mutual agreement he spent the entire winter of 1869 in this household, painting one portrait after another, until there were eight hanging high up on the parlor wall, all framed exactly alike. There was not much originality displayed, as the four women in the family all wore the same collar and brooch. But why not? They posed at different times, and the collar was in vogue, and was a very beautiful one. Recently an old German neighbor was asked whether Peter Tester had devoted his life to his art. He replied, "Yes," and then added, "and was good for nothing else."

Indiana had at least one early collector of art in the Rev. A. W. Freeman, a Presbyterian minister who lived in both Aurora and Petersburg. He went to Europe in 1861, and returned

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with a number of paintings. In the year 1868 he presented two paintings to the literary societies of Wabash College. They are copies from frescoes executed by Vernet; one represents Jupiter on his throne, Juno beside him, and Mercury before him delivering a message; the other represents Pluto and the infernal deities. They were purchased by the Rev. Mr. Freeman from the Pitti Gallery in Florence, Italy. In 1875 he presented four pictures to Hanover College. Two are said to be copies from French masters; another a copy of Carlo Dolci's "St. John the Baptist" in the Pitti Gallery; the fourth is marked, "Originale Galleria Pitti Firenze. Ferri 1858."

Other artists appearing in Indianapolis for a short period of time during the seventies were Theodore Lietz, a photographer and portrait-painter; Harry Hilliard, a portrait-painter, who was spoken of as an artist possessing the quality of "dreamy elegance"; Henry C. Spread, who went from Indianapolis to Terre Haute in June of 1875.

Samuel Morrison, who was for many years connected with the Indiana land office, was scarcely an artist, and were it not for another historic fact would not be considered at this time. The artist James McNeil Whistler spent his early life as a map-maker. It may have been

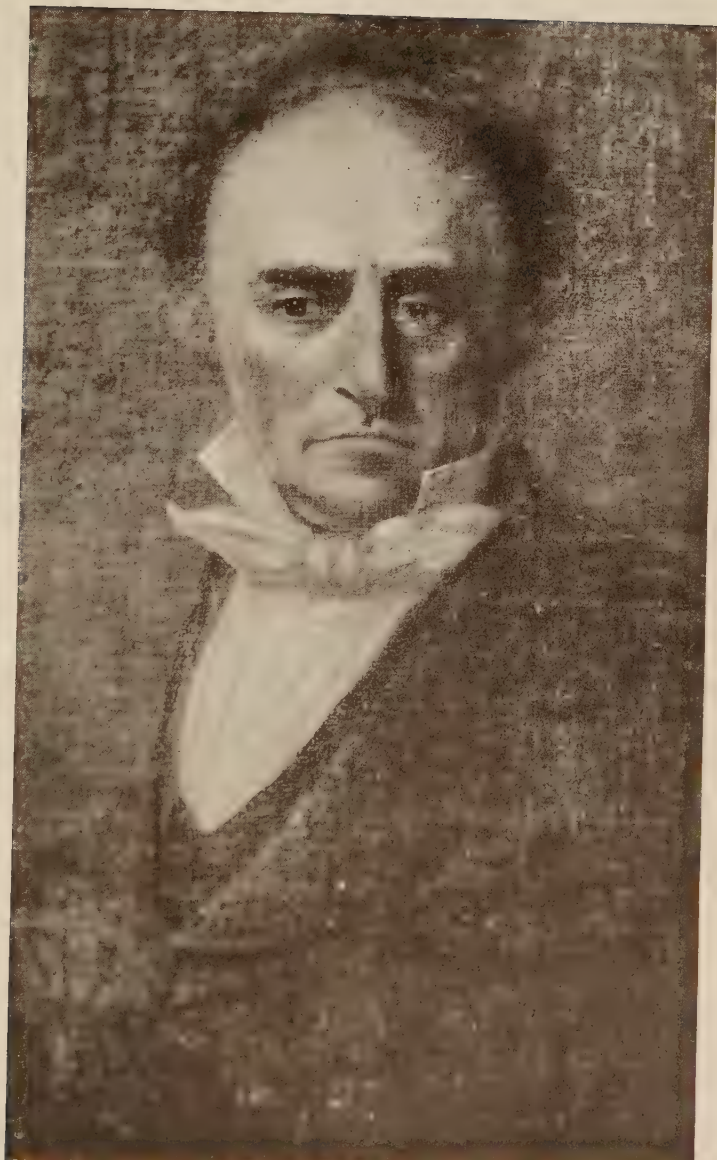
ART AND ARTISTS OF INDIANA

the difference in environment that caused him to continue his study and become an artist, while our Indiana friend apprehended the greater need of map-making in his pioneer surroundings.

Samuel Morrison (of Lawrenceburg in 1871) made the first map of Indiana. It was published in 1816, when there were only thirteen counties in the new state. It was engraved on copper-plate, and was printed in Cincinnati. In 1835 he published the first map of Wisconsin; in 1836 the first map of Iowa; in 1845 he made another map of Indiana.

Morrison also made military maps that were used during the rebellion. It was his belief that he originated the plan for the capture of Vicksburg. He had been over the Southern territory when a young man. His strong and natural instinct for the topography of the country remained with him. At the outbreak of the rebellion he made a map showing fifty miles square; including Port Gibson, Grand Gulf, and Jackson. Some friends advised him to send it to General Grant, who after deliberate study abandoned the plan on which he had been working, and accepted the plan and map of Morrison, and the siege proved successful. Morrison afterward made a map of eastern Virginia for secret war movements.

While in the land office, Morrison made sev-



SAMUEL JUDAH (PORTRAIT PAINTED IN 1849)
W. R. FREUMAN

OWNED BY S. B. JUDAH, VINCENNES, INDIANA

ITINERANT ARTISTS

eral improvements in the plan of work. He originated the system of printing sheets in sections of squares for the drawing of county and township maps. He had the first plate engraved from which these were made.¹

¹From Judge C. P. Ferguson's "Reminiscences of a Journey to Indianapolis in the Year 1836," in Indiana Historical Society (Publications, Vol. II, No. 9).

II. NEW HARMONY ART INTERESTS

IT matters not in what phase of early Indiana history one may be interested, it is but natural to turn to New Harmony as a likely hunting-ground, always with a large chance of reward. One hundred years have come and gone. The venture, leaving its stamp in many scientific fields, has become a part of our best past. The historic boat-load of antediluvian date carried every variety of animal form. Many centuries later another historic boat-load carried every variety of mind and knowledge, with New Harmony as its destination, arriving January, 1826. Among the savants brought to Indiana at this time were persons of varied master minds, the educator, the scientist, the surveyor, the meteorologist, the geologist, the physician, the linguist, the dramatist, the musician, the artist, and the art lover, who came to New Harmony and were part of the greatest social experiment ever undertaken in America.

One of the choicest spirits of the new community, the one whose influence was destined to continue longest, was William Maclure, the

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educator and art lover; an Ayr Scotchman by birth, associated with Robert Owen in the purchase of New Harmony and its educational interest. As a merchant in London he accumulated a large fortune. He traveled in European countries, and in 1819 established an agricultural school in Spain. This school proved a failure and he came to America, distinguishing himself first by making a geological map of the country east of the Mississippi River, having crossed the Alleghanies more than fifty times in accomplishing his task.

William Maclure opened the School of Industry at New Harmony, which was the first vocational school in Indiana and the second of its kind in the world, teaching cabinet-making, printing, lithography, engraving, book-binding, drawing, painting, and music. Through his popular publications the idea of technical training was first widely disseminated in the United States. The institution and its most distinguished coterie of scientists and educators were also brought before the public through the many publications printed by the school, Maclure's avowed intention being to make New Harmony the center of American education. As a philanthropist his object was always to "diffuse knowledge among the industrious producers." The New Harmony *Disseminator* was established

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January 16, 1828, and contained "hints" to the youth of the United States. It was edited, printed, and published by the pupils of the School of Industry, and was the means of exploiting the knowledge in printing and illustrating taught in the schools.

The most prized possession of New Harmony to-day is the portrait of William Maclure by the English historic painter and author James Northcote, who was the pupil, biographer, and friend of Sir Joshua Reynolds. As an art lover he brought to New Harmony many art treasures of rare and beautiful workmanship. There is to be found to-day in the Owens' homes "Quash paintings" of the fifteenth century, many of them bearing the inscription, "Michaelangelo Mastero face in Roma," by such artists as Pierino del Vaga, Giulio Romano, Polidoro da Caravaggio, Carlo Dolci, and Raphael Sanzio. Maclure brought many engravings of English and French origin. The present librarian, a modern Mme. Frategeot, remarked as she brought out a small but precious portfolio: "I have never shown these engravings to but one other person"; and she carefully unwrapped the most exquisite little French engravings I have ever seen. They were portraits about the size of a pendant, and as beautiful as miniatures. I exclaimed, "How like miniatures!" "Yes," she replied; "I have

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long since worn this one of William Maclure as a miniature"; and she brought to notice the choicest of all, in an oval frame of rare workmanship suspended from a slender chain she was wearing.

Maclure also brought with him many copper-plates of fine engravings, from which were printed engravings for general distribution in the pioneer homes and schools of Indiana, Kentucky, and Illinois. He often sent two of the older school-boys with horses and wagon on this mission. All the paper used in New Harmony was brought from Cincinnati by boat or wagon, and whoever was commissioned to make the journey for the supply carried a large quantity of these engravings to sell and barter for lodgings for themselves and horses on the trip each way.

The old Butler Mill, on the East Fork of the White Water, was built in 1804. The first building was of logs, and contained rude machinery for grinding grain. A sawmill was soon added; a frame building replaced the log building. Backhouse & Breckenridge purchased the Butler Mill property in 1818, and operated it until the fall of 1822, when it was destroyed by fire. It was rebuilt at once with money borrowed from the United States Bank at Cincinnati. On account of various drawbacks the firm was un-

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able to meet its obligations, and the bank foreclosed and sold the mill to James Speer, who tore down the sawmill and built a frame paper-mill in its place. The paper-mill was put into operation about July 1, 1835. Some years later Speer introduced the "Fourdrinier" system of machinery; this required more space, and he removed the frame building and erected the brick building.

This mill was the second dry-roll paper-mill west of the Alleghany Mountains; it was the old mill that came into national prominence through its having served as a model for "The Old Mill" by artists of no less renown than Steele, Forsyth, Adams, and others. Its mossy roof and dismal broken windows, its majestic colonial style of architecture, its setting of wooded hills for a background, caused it to appeal strongly to the love of the beautiful of the artists who reproduced on canvas scenes of the White Water valley.¹

This first publishing firm in Indiana sent a long way to procure the necessary supply of paper. It is of interest to note that, in turn, it is probable that the Cincinnati firm obtained its wholesale supply from the second paper-mill established west of the Alleghany Moun-

¹ "The Old Mill," by T. C. Steele, is in the private collection of Dr. T. Victor Keene.

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tains, at Brookville, Indiana. Rags were carted from Cincinnati to this mill and paper taken back by the same teams.

Among the teachers in New Harmony who were accomplished artists were Mrs. Chase, who taught music and drawing, and Mrs. Thomas Say (Lucy Sistaire), who made and colored the seventy-five original drawings illustrating her husband's celebrated work, "American Conchology," which was printed by the School of Industry. She also taught drawing and water-color in the school. Cornelius Tiebout, a New York engraver, had supervision of the printing and engraving of the schools. His two children, Henry and Caroline, were taught by Mrs. Say to color the prints for which she had made the original drawings, for the publications for general distribution. This was no small task, as there were hundreds of specimens on the seventy color-plates in each book. It is not known how many copies were issued.

Among the engravers were Lyman Lyon, James Walker, and John Chapplesmith—the last a wealthy English artist and engraver who with his wife came into the community with the "boat-load of knowledge." While here he made the cuts of many of the fossils for the government geological reports during the time the government station was located at New Harmony.

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He also made meteorological reports regularly for many years. On April 30, 1852, there was a terrific tornado in the vicinity. Chapplesmith made maps and graphic drawings (originals of which are in the New Harmony Library), and wrote an account which he sent to the Smithsonian Institution, where it was published in book form with the title, "An account of a Tornado, near New Harmony, Ind."

Charles Alexander Lesueur was induced to leave Philadelphia, where he was conducting an art school, and arrived in company with that interesting coterie of scientists and educators to take up the work as artist and naturalist in the school Maclure was establishing. Along the line of Maclure's philanthropic ideas of building for the future, this school was intended to have the best educational talent available in the states, and several of these educators would have been widely celebrated to-day but for their unassuming modesty, which, as in the case of Lesueur, found such contentment in art for art's sake as to give little thought beyond the day and work thereof. Like many artists, he displayed little practical business ability, and his trustfulness and faith in humanity, his interest and ready helpfulness for those who wanted to learn were sometimes taken advantage of to a degree of real imposition—his illustrative work and writ-



SELF-PORTRAIT

CHARLES ALEXANDER LESUEUR

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ings being used with inadequate money compensation, or frequently none at all.

Lesueur was a Frenchman, and had been engaged by the Jardin des Plantes de Paris to make a collection of various objects of natural history. He accompanied La Perouse on the ill-fated French expedition that was sent out in 1785 to New South Wales, and which suffered shipwreck off the island of Vanikoro in 1788. Lesueur, having been left in Australia for a period of investigation, escaped the catastrophe, and later drifted to America. In 1815 he was in Philadelphia, devoting himself to art and the sciences. He was the earliest professional painter in Indiana, aside from being a teacher of art in the schools. He found his first work in exploring the Indian mounds in the vicinity of New Harmony, furnishing many interesting specimens to the rapidly growing museum,¹ and publishing an illustrated account of his work. He also published an account of his scientific research of mollusks and fishes.

Let us pause for a moment and return to an earlier history of New Harmony under the régime of the Rappites—followers of George Rapp, of Württemberg—a history old enough

¹ This first museum in Indiana later contributed largely of its contents to the museums of the State University, the Museum of Natural History of New York City, and the Smithsonian Institution.

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to have two churches, the earliest being a frame building having a belfry, with a clock striking the hours and quarters. Later the Rappites erected a more imposing structure of brick, with a stone foundation, in the form of a Maltese cross, and a high nave, which was supported by twenty-eight Doric columns, with an arched dome encircled by a balcony, making a belvedere on the top, often used as a band-stand. These pillars were of walnut, cherry, and sassafras, six feet in circumference. The windows in the upper part were obliquely oval, and the stone doorway of the main entrance of pure Grecian architecture. Over the lintel was carved and gilded by Frederick Rapp,¹ adopted son of Father Rapp, a wreath and a rose, the date 1822, and an inscription: "Micah IV, 8." This in the Lutheran edition of the Bible reads: "Unto thee shall come the golden rose, the first dominion."

The Owen community rededicated this building in 1826, calling it New Harmony Hall, and used it for different purposes—to promote free speech and free thought. The lower room was lighted every evening, and used for deliberative assemblies, for balls and concerts. The south room was the theater, the scenery being painted by Lesueur, who occupied one of the small upper

¹ Frederick Rapp went to Europe and collected the many pictures of note owned by the Rappites.

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rooms as a studio, where he did scenic painting and scientific drawings for a number of years.¹ It is noted in the *Disseminator* that he painted the scenery for the play of "William Tell," given by the New Harmony Thespian Society.

There is an interesting story of the staging in 1828 of "The Maid and the Magpie." Lesueur painted appropriate scenery for this. There was a church and steeple, and he constructed a magpie, and operated it so that it flew down while the maid was absent and carried a spoon from a table up to its nest in the belfry, then returning took another. The maid is accused of theft. In the end the belfryman goes up to toll the bell for the execution of the maid, and finds the spoons in the magpie's nest.

Professor Richard Owen in a letter to Dr. David Starr Jordan says: "Lesueur was a magnificent artist, good alike in drawing and color. I have some of his sketches yet, in which, when I was taking drawing lessons from him, he showed me how to outline, for instance, the skeleton of the human figure, and then add the

¹ *New Harmony Gazette*, February 13, 1828, p. 142; *New Harmony Gazette*, April 9, 1828, p. 190; *Disseminator*, February 7, and 21, 1835.

The room containing walls painted by Lesueur, with a series of Swiss scenes of Lake Lucerne and the mountains, was many years later used as a house for pork-packing, where thousands of hogs were slaughtered and gallons of lard rendered. During this especial season of gruesome activity the background of painted walls presented a weird scene.

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muscular system, then the drapery, etc. We usually took views from nature. Although so minute in details of fine paintings, he was equally good in large scenery. For many years we had here the scenes he painted for a Thespian Society of this place, where amid the forest trees he had squirrels, birds, etc.”¹

Dr. Jordan calls Lesueur the first of the school of active zoölogy in America, and states that Agassiz, the renowned ichthyologist, considered him second only to himself in that branch of science. Lesueur wrote and illustrated various books on the subject. Scientists speak of his drawings as works of art rather than the usual mechanical representations.

Lesueur was one of the founders of the Academy of Natural Sciences in Philadelphia, and throughout his sojourn in New Harmony he sent contributions of drawings, scientific data, and specimens of birds, animals, fishes, and rare shells to that institution.

He received a pension from the French gov-

¹“The pictures to which Professor Jordan alludes are pronounced by experts to be of real value. They are done on rice parchment—one a pair of black panthers, the other a tropical bird, a sort of black parrot. Except for the branch on which the bird rests, or the bit of ground for the animals, there is no background, just the clear-cut figures of luminous black on the dull white, with scarcely a touch of color in relief. Yet the separate hairs in the fur, or the different feathers, stand out distinctly under a magnifying lens, and they were always so shown to note the delicacy and detail work. It was for these qualities, together with absolute accuracy, that his work was best known.”—*From a letter from Virginia Twigg.*

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ernment, and was considered partially in its employ even when definitely settled in America, sending back scientific contributions, much as he did to the academy in Philadelphia. It was in response to the official notification that the pension would be withdrawn, unless he returned to devote his art and scientific efforts to his country exclusively, that he finally departed in 1837. On his arrival, he was made curator of the Museum at La Havre, which position he retained until his death.

Many distinguished and eminent scientists found their way to this Mecca of the frontier, studying the collections in the local museum, making original research, illustrating their own work of fossil animals and plants, as well as the fauna and flora of the new country. Among them were F. B. Meek, eminent paleontologist; A. H. Worthen, geologist; Leo Lesquereux, a noted fossil botanist; Dr. C. C. Parry, the veteran Western botanist; J. H. Audubon, the noted ornithologist, who was a pupil of the French painter David. Maurice Thompson says: "The place had a charm, moreover, which held many of the pilgrims, so that, like Tennyson's Lotus-eaters, they would 'wander no more,' but stayed 'until they died.'"

Alexander Philip Maximilian (Prince Maximilian von Neuwied), under the title of Baron

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Braunsburg, visited New Harmony, arriving October 19, 1832. He was accompanied by his taxidermist, Dreidopple, and his artist, Charles Bodmer (the devoted friend of Jean François Millet). They remained for the winter, making a careful study of the local natural history, assisted by Say and Lesueur. They made extensive travels through the West, and in 1838 and 1843 published two large volumes entitled "Reise durch Nord-Amerika" Oblentz. Three original prints by Bodmer, used in the above volumes, are still in the collection of pictures in the gallery of the Workingmen's Institute of New Harmony.

At the close of the second visit of Prince Maximilian, June 9, 1834, Lesueur left New Harmony and accompanied the party on their eastward journey. They made their way through the primitive forest by wagon to the Great Lakes, where Lesueur classified many of the fishes and made sketches of them, which he later sold to the French government, then on eastward to Niagara Falls, and Boston, where they sailed for Europe. The time of Lesueur's commission from the French government had expired. Perhaps the greatest service he did for America was his classification of the fishes of the Great Lakes, and his "Collection of Birds," which is now in possession of the American Museum of Natural History in

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New York, and highly regarded. To Indiana his greatest contribution consisted of drawings showing the strong character of some of the early citizens of the State, among them being Vigo, Badollet, and Barabino.¹ 14284

Lesueur was a most genial and attractive character, a frequent visitor to Vincennes, which was an early French settlement. Here he found many congenial friends of his own nationality—the Badollets, Dr. McNamee and family, and the Wolvertons. Mrs. Wolverton, who is still living (1914), says: "Charles Alexander Lesueur, a bachelor and a general favorite, visited us many times while he lived in New Harmony."

One or two others names are connected with the early art of New Harmony. Peter Duclos, a nephew of Mme. Fretageot, came as a child in 1826. He painted scenery for the local Thespian Society and helped decorate the St. Charles Theater in New Orleans. He was assisted by

¹ "An orphan niece, Virginia Poullard Dupalais, with her brother, accompanied Lesueur from Philadelphia to New Harmony, and after her marriage to William Albert Twigg he made his home with the young people. So far as known, there was never any catalogue or list of either his art or literary work in this country. The things we have were kept by my grandmother for the sentiment attached more than anything else. Though an artist herself, she perhaps found valuable aids in technique, etc., in the studies and sketches, a few of which were signed, many unfinished, and arranged in no order at all. We know of no portraits painted of people of Indiana, and of the various drawings, all were probably intended for engraving or lithographing."—*From a letter from Virginia Twigg.*

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George Warren, son of Josiah Warren, an early New Harmony enthusiast.

In the list of people on board the *Philanthropist*, as the "boat-load of knowledge" was named, appears the name of Belthazer Obeonesser, a Swiss artist. There is no account of any work accomplished by him.

Mrs. Nora Fretageot says in her official guide to New Harmony: "The benevolent schemes of William Maclure to provide education for the masses, and his way for disseminating knowledge, resulted in establishing at New Harmony his most permanent benefaction, the Library of the Workingmen's Institute. It is the one visible modern result of all its founder's passionate desire and incessant interest in behalf of the 'men who earned their living by the sweat of their brows.'"

The Library of the Workingmen's Institute was established in 1838, as well as a circulating library which supplied one hundred and sixty frontier settlements (one hundred and forty-four in Indiana and sixteen in Illinois) with good books and pictures, when Mr. Maclure's death occurred in 1840, before his plans were perfected. He left the society to struggle for its continuation as best it could. The librarians have given their efforts for years to keeping the valuable old books, papers, and pictures intact.



COL. FRANCIS VIGO CHARLES ALEXANDER LESUEUR

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Dr. Edward Murphy, a wealthy citizen who came to New Harmony in his youth, during community days became interested in the work and saw with prophetic eye what might be accomplished with money. He helped to build the library, and later endowed it. To-day it is one of the most valuable in the state. Many thousand volumes are on its shelves, some of them rare books. There are more than four hundred volumes of fine arts and six hundred volumes of useful arts (the former used in one year by an average of four hundred and twenty-nine readers, the latter by an average of three hundred and nineteen readers). The New Harmony people delight to tell that they have a "population of twelve hundred people and a library of twenty thousand volumes." When the new library was built they had the foresight to add two upper rooms, one for a museum, the other an art gallery. Both are already inadequate. Of the fifty pictures in gallery and library, some are of historic value, many selected by Dr. Murphy in Italy and other parts of Europe.

Dr. Murphy established and endowed a free lecture course, which included a students' course. From this there developed an art school, with teachers from the Chicago Art Institute, which was maintained for six years. One pupil of

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this school must be mentioned: Harry Hawkins, whose murals in the Library portray the historic scene of Father Rapp transferring the Harmony property to Robert Owen (1825). There is also a mural frieze in the stock-room which is his work.

An experiment that had its origin in New Harmony, and that affected the early art of Indiana to a greater extent than anything else, was the panoramic work of John Banvard. He was born in New York in 1815, and in 1836 came to New Harmony, where, in company with three or four other young men, he "got up" some dioramic paintings, fitted them in a flat-boat which they built for the purpose, and started down the Wabash with the intention of coasting down the rivers to New Orleans, exhibiting them to the settlers along the way. They met with many mishaps and adventures. The little money they had was soon used; they were stranded on island and sandbar; their provisions became exhausted; and when they finally landed at a settlement they were willing to make very liberal terms for admission to their exhibition. It was no unusual thing to see a family coming to the show boat, the father with a bushel of potatoes, the mother with a fowl, and the children with a pumpkin apiece, to pay for their admission.

However many the hardships, the young men

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continued on down the Mississippi River with their floating diorama. While in New Orleans Banvard sold out his interest and obtained a commission to do some painting. About this time he saw in a foreign journal this statement: "America has some of the most picturesque and magnificent scenery in the world, but there is no American artist adequate to the task of giving a correct and faithful representation of it." This stimulated him to undertake an original and herculean task by which the talent of this country should be redeemed. It was to be "Banvard's Panorama of the Mississippi River, painted on three miles of canvas, exhibiting a view of country twelve hundred miles in length, extending from the mouth of the Missouri River to the city of New Orleans, and to be by far the largest picture ever executed."¹

Banvard worked his way back by a river boat to the north, where he procured a skiff and the necessary drawing materials, and in the spring of 1840 made the first sketch for his venture. He spent four hundred days in a difficult journey down the Mississippi River, making his numerous sketches, from which he was to produce the largest painting in the world. Realizing the necessity for money to carry out this grand project, he spent some time in trading on the rivers,

¹ So it was described in a pamphlet published in Boston in 1847.

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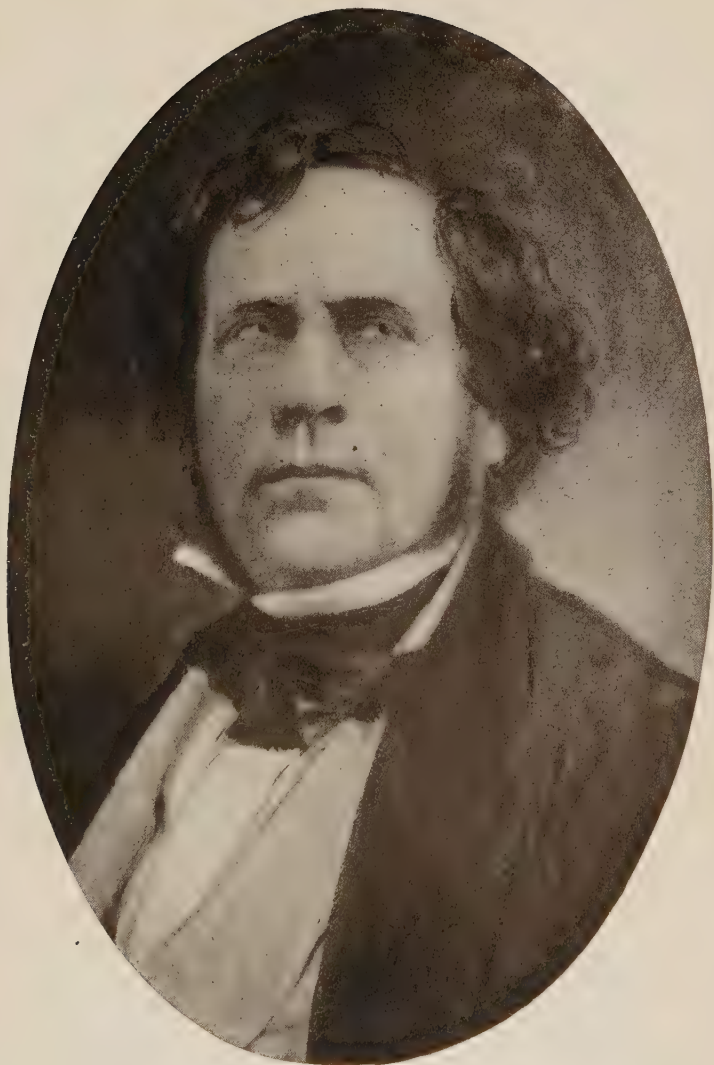
accumulating the neat sum (for pioneer days) of three thousand dollars.

His drawings completed, he returned to Louisville, Kentucky, where he erected an immense wooden building in the extreme outskirts of the city, where he assembled the material for the work he was undertaking. There were scattered about piles of original sketches, bales of canvas, heaps of boxes, paint-pots, kegs, jars of oil, and brushes without order or arrangements. Here he transferred his drawings to canvas, and all was completed in the autumn of 1846. His object in painting this picture in the West was to exhibit it to and procure testimonials from those who were best calculated to judge of its fidelity—the practical river men of the day. They gladly responded with letters of commendation.

The huge canvas was exhibited by placing it upon two upright revolving cylinders, the canvas gradually passing before the audience while the artist explained the work.¹

The panorama was exhibited in Armory Hall in Boston in April, 1847, before a fashionable audience of men and women, including Governor Briggs and a number of the members of the legislature and high officers of State. After view-

¹ From a letter of Lieutenant S. Woodworth to his friend General Morris in New York, published in the *National Press*. After the first showing of a few weeks in Louisville, Kentucky, the immense canvas and apparatus were shipped to the East.



SELF-PORTRAIT

GEORGE WINTER

OWNED BY MRS. C. GORDON BALL, LAFAYETTE, INDIANA

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ing the pictures the Honorable William Bradbury, Speaker of the House, proposed that an expression of opinion be given regarding the merit of the painting. Then Governor Briggs took the chair, and after some explanatory talk the Honorable Mr. Calhoun, president of the Senate, arose and offered commendatory resolutions and a tribute to native American talent.¹

The story of this adventure is given for two reasons: because Banvard did the first painting to start his enterprise in New Harmony, Indiana, and because of the fad it created over the entire country for panoramic pictures, which were particularly fruitful in Indianapolis. They were called by various names—dioramic, elydoramic, dramoramic, and finally cycloramic. This early form of entertainment, with its huge canvases, proved no doubt as popular as the present-day moving-picture shows.

¹ From the *Boston Evening Gazette*, April, 1847.

III. GEORGE WINTER AND HIS CONTEMPORARIES

CONTEMPORANEOUS with the meager art movements of southern Indiana was an independent artist painting among the various tribes of Indians located along the Wabash River. The many sketches and paintings by George Winter of the Indian tribes who inhabited Indiana are of great historic value to the State and are not yet adequately appreciated. Like Remington, his art is authoritative. Shortly after coming to America he became so interested in the Indians and their manner of living that he gave up the comforts of the East and came into their midst, enduring the many deprivations of the pioneer life on the frontier, that he might study the character, costume, and life of the red men in their native environment.

George Winter was a foreigner by birth, the youngest of twelve children. He was born at Portsea, England, in 1810. His family were of the educated class, and they gave him every possible advantage. His taste for art manifested itself to a very marked degree when a mere

GEORGE WINTER

child. His surroundings were all conducive to the development of this taste. There were many persons of culture, high rank, and independent fortune living in his native town who owned collections of celebrated paintings, and there was a disposition on their part to encourage others of similar taste. In his own family was a modest gallery of choice paintings; an older brother, an enthusiastic collector, possessed some original work by Salvator Rosa and other Italian as well as English artists. Their gallery was often visited by connoisseurs, and thus the embryo artist had the opportunity of listening to many conversations on the various phases of art and seeing the works of masters from his earliest youth.

When he determined to become an artist he had many facilities offered him: the opportunity to copy from the neighboring galleries, criticism, direction, and suggestions from the local artists of Portsea, George Honeybourn and Charles Ambrose, who were portrait-painters of the day. It was through the advice of the latter, who was an intimate friend of the family, that George Winter was sent to London, where he studied, eventually entering the Royal Academy as a student. Here he lived and worked with the artists of the day for four years. In 1830 he came to America and resided in New York for a

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few years, continuing his art studies at the National Academy of Design, which was organized in 1825.

In 1837 he came to Indiana via Cincinnati, where his family settled. He was attracted to the West by the proposed migration of the Indians at the request of the government. A council was held at the village Kuwau-Nay by Colonel Abel C. Pepper, with a view to sending the Pottawattomies west of the Mississippi River. A large number of Indians were assembled to state their grievances over the treaty stipulations with the government. A court was organized and all the proceedings were carried on in the most dignified manner. This lasted for a number of days and afforded an excellent opportunity for making many sketches which was done with great accuracy. These sketches are full of vital historic interest.

It was the native Indian in his quaint costume that brought Winter first into primitive Indiana, and the Indian remained his favorite subject. To-day his most valued pictures, from a historic as well as an artistic point of view, are those of the Indian. He made friends with them in various ways—first through the Indian agent, Colonel Abel C. Pepper, and through the famous Indian interpreter Joseph Barron, who was a government appointee and who served General

GEORGE WINTER

William Henry Harrison for eighteen years in this capacity. Winter always proved himself true to the Indians, and this friendship gave him entrée into many settlements where others found no welcome.

The painting of the "Treaty of Kuwau-Nay" so captivated Colonel Pepper by its realism that Mr. Winter presented it to him in 1836, and it has been passed down as an heirloom in the family. At the present time it is owned by Claude Pepper, of St. Petersburg, Florida. For more than a year he lent it to the Chicago Historical Society. There is a tinge of the romantic connected with this painting. After the picture passed out of the hands of Colonel Pepper, he left no trace of the artist's name, and for some years the family sought in vain to locate him. This was done several years ago by a daughter of the present Pepper family writing to Jacob Dunn, of Indianapolis, asking if he could throw any light on the matter. Mr. Dunn, remembering the early paintings of Indian life by the father of Mrs. C. Gordon Ball, of Lafayette, advised the Pepper family to write her. This was done. Mrs. Ball remembered having heard her father say that he had been with Colonel Pepper at Kuwau-Nay, and had painted a picture of the treaty-gathering, but she had never seen the picture. Later, one day while looking

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over a number of pencil sketches made by her father, she came across the identical sketch from which the famous painting was made, and thus established the identity of its artist. The sketch and picture correspond, and the Pepper family have now added to the picture its history and the artist's name.

Winter first established himself in Logansport, which was the location of the Indian agency. During his residence there he married in 1840 Miss Mary Squier, of Dayton, Ohio. He formed a very close friendship with Judge Biddle, who was a great patron of art, and with John P. Dillon, the early historian of Indiana, both of whom owned many of his paintings. While residing in Logansport much of his best work among the Miami Indians was accomplished.

In 1851 he went to Lafayette, where he lived until 1874. He then went to California for a year. There he left much of his art work, which was destroyed by the earthquake and fire of 1906. He returned to Lafayette in 1876, and soon after died of apoplexy while sitting in the opera-house during a convention for discussing and promoting the Lake Erie & Western Railroad.

Winter had no other profession than that of an artist. He had no artist companions to en-

GEORGE WINTER.

courage him or criticize his work, and but the usual inadequate appreciation of his pictures on the part of the community. Yet he was intensely interested in his work at all times, realizing the historical value of what he was doing, and succeeding well enough to support his family in comfort. The media in which he worked were india ink, oil, and water-colors. Besides his favorite subject, the Indian, he did landscapes, many of them historic, portraits, and ivory miniatures. His manner of painting was smooth and delicate, yet vividly colored if in water-color and full of the finest detail. He preferred to paint from nature and pose, though some of his work was done from memory and hurried sketches. Frequently he gave over to the custom of the day and transferred to canvas his own mental visions of ideal landscapes.

His most valuable pictures are still in an unbroken collection owned by his daughter, Mrs. C. Gordon Ball, of Lafayette. There are more than seventy water-colors and oil paintings. Thirty-eight of the water-colors are Indian portraits. Four of the oil paintings are groups of Indian chiefs and squaws. There is also one life-size portrait of Francis Godfrey, the last chief of the Miamis. The Indian life and customs are vividly portrayed by "Battle of Tippecanoe," "The Treaty of Kuwau-Nay," "Play-

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ing the Game of Moccasin," "The Site of Prophetstown," and the "Indian Captive." His water-color sketch of the old home of Frances Slocum, on the Mississineva River, sketched on the spot before her death, will live in history if not in art.

"His drawings are well made, and true to life. He shows himself in his water-colors, as he seldom does in his oils, an acute and daring observer, and recorder of the customs and color of the Indian life as he found it in Indiana. The water-colors are of uniform size, one foot square. The greater part of them are Indian portraits, with landscape backgrounds. They are beautiful color studies, the Indian costumes of that day with their rich riot of hues and the finery furnished by the traders making rarely picturesque subjects. Some of them are Indian chiefs prominent in their day but now lost to memory, while a number are of Indian women, belles of their tribes, gorgeously appareled. Several represent modes of burial, manner of traveling, etc., and two are of Frances Slocum, the white captive, whose strange story has been repeatedly published. There is a descriptive and biographical key to the water-colors—the sheets correspond in size to the pictures, and the whole makes a large portfolio of great value."¹

¹ George S. Cottman, "Indiana Magazine of History," 1905.



BURIAL OF INDIAN SQUAW

GEORGE WINTER

LOGANSPOUT, INDIANA

GEORGE WINTER

These pictures adequately and graphically record the characteristics and life of the Indian as no literary record could do.

At this early date there was widespread interest in Frances Slocum, the "lost sister," who lived the life of an Indian squaw for seventy years. Her Indian name was Mon-o-con-a-quah. She was the wife of She-buck-o-wah, the chief of the "Deaf Man's Village." In 1777 this little auburn-haired girl was stolen from the home of her Quaker parents, who lived near Wilkesbarre, Pennsylvania. There was an untiring and unending search on the part of her people, but she was carried far into the wilderness of the West, where she was discovered when an old woman, and she ended her life among the Miami Indians of Indiana.

To show Winter's descriptive power as well as manner of painting, I quote the following from an early communication of his to the *Philadelphia Press*, which was the means of the discovery of the long lost daughter by the Slocum family:

In the year 1839, at the request of the Slocum family, I visited the "Deaf Man's Village" for the purpose of sketching the likeness of Frances, which is the only effort of the pencil of her executed from life. Her history being so romantic and interesting, I availed myself of the opportunity then and there of making sketches of the captive's home from several points of view, and other surroundings that I thought would be of general interest. My visit to the captive's home was attended with many

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interesting circumstances. It was the potent auxiliary in satisfying a desire of seeing and knowing the red races in their aboriginal homes. Preparations were then made for the sitting. An old split-bottom chair was brought in by Kick-ke-re-quah (the oldest of her three daughters) from the adjoining room, which I placed near a little window so as to obtain the best angle of light to fall upon her.

Frances Slocum presented a very singular and picturesque appearance. Her *tout ensemble* was unique. She was dressed in red calico *pes-mo-kin*, or skirt, figured with large yellow and green figures; this garment was folded within the upper part of her *mech-a-ko-teh*, or petticoat, of black cloth of excellent quality, bordered with red ribbon. Her nether limbs were clothed with red fady leggins, winged with green ribbon, her feet were bare and moccasinless. Kick-ke-re-quah, who seemed not to be without some pride in her mother's appearing to the best advantage, placed a black silk shawl over her shoulders, pinning it in front. I made no suggestions of any change in these arrangements but left the toilette uninfluenced in any one particular.

Frances placed her feet across upon the lower round of the chair. Her hands fell upon her lap in good position. Frances Slocum's face bore the marks of deep-sealed lines. Her forehead was singularly interlaced with right-angular lines and the muscles of her cheeks were of ridgy and colored lines. There were no indications of unwonted cares upon her countenance beyond time's influences, which peculiarly mark the decline of life. Her hair, originally dark brown, was now frosted. Though bearing some resemblance to her family (white), yet her cheek-bones seemed to have the Indian characteristics, face broad, nose bulby, mouth indicating some signs of severity, her eyes pleasant and kind. The ornamentation of her person was very limited. In her ears she wore a few small ear-bobs, peculiarly Indian style and taste.

Frances Slocum was low in stature, being scarcely five feet in height. Her personal appearance suggested the idea of her being a half breed Potta-wat-tomie woman rather than a Miami squaw. The Miamis and Potta-wat-

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tomies have very distinctive characteristics in regard to stature and conformation to head and facial appearance. The above description of the personality of Frances Slocum is in harmony with the effort of my pencil.

On May 17, 1900, near Peru, Cass County, Indiana, there was unveiled a substantial bronze monument which was placed over the grave of Frances Slocum. It is to preserve the memory of one whose life was so inevitably and closely interwoven with that of the Miami Indians, as well as the conquered red men, the vanished race, who so picturesquely populated the deep forests and sunlit prairies of early Indiana. Representatives were in attendance from the Slocum family, from Michigan, Ohio, and Eastern States, as well as remnants of the Miami tribe from the reservation in Kansas. There were nearly two hundred Indians present. Gabriel Godfrey, son of the last Chief Francis Godfrey, was present, bringing with him the garments worn by Frances Slocum when her picture was painted by Winter.

George Winter was well known in northern Indiana as a painter of historic value. The Harrison campaign in 1840 was called the "Tippecanoe Campaign." Delegations from all parts of the State visited the renowned battle-ground. Winter, living near by in Lafayette, conceived the idea and painted six different canvases, two

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of them having a dimension of "one hundred and fifty-two square inches," taken from different points of view, conveying an excellent idea of the battle-ground as well as the surrounding country. He painted these pictures with a definite purpose in mind. This is shown by the following excerpt from one of his letters:

Although I have been defeated in getting these views before the public eye at the time when political excitement ran high, yet I have often indulged in the consoling hopes that Harrison would be elected and that an interest would still be felt. . . . I think if I could get these pictures to Cincinnati sometime before the General sets out for the White House . . . that it would be a favorable time to exhibit them. I have also thought it would be a propitious time too, either at the inauguration or during the spring, to exhibit them at Washington.

This was the dream of his life, but nothing ever came of the plan. The pictures are not now in existence. Of one there is only a meager record. It was presented to the State during the time of the old State House, and has been neglected and lost in the lapse of time.

In the busy pioneer days, when the necessities of life were uppermost in people's minds, there is supposed to have been small appreciation for the fine arts; yet Winter was able to live and provide for his family by the work of his brush. He created a sentiment for art among his friends. He was held in the highest esteem by the prominent men of the day. He was genial, witty, a



THE BEACON LIGHT

GEORGE WINTER

OWNED BY MRS. J. P. SMITH, INDIANAPOLIS

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man of good views and liberal education, a great favorite among young and old, and had many patrons all over the State. His strong personality pervaded his work, and his recognition of the importance of the transient Indian history of the day, as well as that of the rapid growing of towns into small cities, caused him to make numerous accurate sketches, many of which were left as sketches. He was a rapid painter. He accumulated many canvases, and once a year about holiday time he would have a "grand distribution," selling chances for from one to two dollars, making his work bring him a very fair price, and placing good pictures on the walls of people not only in the towns along the Wabash River but in Chicago and other Illinois towns and the Middle West.

He painted many portraits of prominent citizens in the vicinity of Lafayette, among them being Godlove S. Orth, John Stein, Dr. Robert O. Ferrel, Judge Biddle, John Purdue (several large portraits), Dr. Ezra Deming, and Colonel Richard De Hart. His pictures were always signed on the back of the canvas and never in front.¹

Many of Winter's Indian pictures were on ex-

¹ Winter's Eldorio Paintings—"a style of painting which adds the freshness of water-colors to the mellowness of oil paintings." *Journal*, July 30, 1855. Probably painted by George Winter, and exhibited by his nephew, Robert Winter, of Cincinnati.

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hibition in the rooms of the Historical Society of Chicago in 1914, where they were much valued for their historical worth, and where they would have remained had they been for sale.

His only pupil that we have any record of is J. Insko Williams, who was born in Ohio in 1815 and studied in the old Academy at Philadelphia under Russell Smith and Thomas Sullivan. Later he worked in the studio of George Winter in Lafayette. He was essentially a portrait- and figure-painter, though he did work of a general character. He made his greatest financial success with the two panoramas he painted of the Bible, one of which was destroyed by fire in 1851 in the depot at Gladstone, Illinois. The other, a very ambitious effort, met with much favor, and was exhibited in various parts of the country between the years 1856 and 1871. In the end this picture sold well enough to make the artist comfortable for the rest of his life. There were some descendants of Williams who painted in various parts of the State, one nephew, J. N. Williams, a landscape-painter, died a few years ago at Richmond, Indiana, at an advanced age.

Another Wayne County man was De Scott Evans, son of Dr. D. S. Evans and Nancy A. Evans. He was born March 28, 1847, in the quiet little town of Boston, Indiana. One of

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the very early indications of De Scott Evans's talent was observed when, on the headboard of an old bedstead, he painted a remarkably accurate and expressive portrait of Washington, using paint and brushes obtained from some house-painters at work on the home dwelling.

In his early life he had more than the average privileges of country boys of that time. He enjoyed the advantages of Miami University, but did not pursue his studies to graduation. There was a tingling in his finger-tips for pencil and brush. He saw beauty all around him. Such spirits cannot be bound down to dull routine. Too young to enlist in the war of the rebellion, yet he was full of patriotic impulses. When his father went to the front as an army surgeon, the son went with him. The pale-faced boy sketched Island No. 10, as they were passing it, with such fidelity to nature as to attract the attention of distinguished army officers.

He never received much artistic training. While at the university the Professor of Painting and Music gave him instructions for about three months. At twenty-six years of age he was appointed Professor of Music and Art in Smithson College at Logansport, Indiana, and a year or two later he was assigned to a similar position at the Mount Union College at Mount Union, Ohio.

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He soon after opened a studio on Euclid Avenue in Cleveland, Ohio. All this time he was busy with pencil and brush and made rapid strides in his chosen profession. His work attracted public attention. As a painter of drapery he was, perhaps, unexcelled. His filmy lace-work over sheen of silk looked as if the faintest breath of air would stir it into motion. In 1877 he made a trip to Paris, France. Ex-Governor Noyes, who was his personal friend, was then Minister to France. Through him he was introduced to the great French artist Adolphe William Bouguereau, and profited by his instructions, criticisms, and suggestions. He received the attention of many distinguished artists and lovers of art in the great French capital.

In 1887 he left his Cleveland studio and opened a larger one in the Carnegie Building in New York City. His success and fame kept equal pace. In 1898 he again started to visit Paris, taking with him his two beautiful daughters. He sailed from New York on the great French steamer *Burgoyne* on the 2d day of July. On the 4th the ill-fated steamer went down, and all that was mortal of De Scott Evans and his daughters sank in ocean depths.

Gentle, calm, confiding, and honest, true to his calling and himself, true to his God and his

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fellow-men, his success and example will ever be an encouragement to struggling genius, and his friends can only say of him and his daughters:

Humbly we bow to Fate's decree,
Yet we had fondly hoped to see
Thee mourn for us, not us for thee.

Another artist of this period was Lewis Cass Lutz, born in Cambridge City, Indiana, August 18, 1855, only child of John C. and Nancy Gwynn Lutz. His father, a positive thinker and forceful political writer, was founder of the *Western Mirror*, at the time the only Democratic paper in the sixth congressional district. He died when his son was but twelve years of age. Never robust in health, Lewis Lutz's interests were in the quieter studies rather than the more vigorous forms of youthful life. A natural gift for drawing and painting developed early in youth, expressing itself in most beautiful copies of engravings in pencil before ever having seen any one paint or draw. These drawings so convinced his friend, the late Dr. L. R. Johnson, of his talent and ability that through his influence he was enabled to enter the Cincinnati School of Design at the age of nineteen.

Here a wonderful field of opportunity for study opened up to the young man; for in the same building was located the library of the

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Young Men's Mercantile Association, where he spent all his spare moments with the books he loved as much as his art, and where for a couple of years he was in charge of the reading-room on Sundays.

His progress in drawing and painting was so great that three years after entering the school he was given the position of instructor of one of the preparatory classes.

In 1881, together with his close friend Thomas S. Noble, principal of the school, he left to study in Munich. Upon his return after three years, he took charge of one of the advanced life classes, which position he held until his death.

In 1891 the directors of the school, now under the direction of the Art Museum Association, and called the Cincinnati Art Academy, resolved to send one of the faculty abroad each year, so that a steady development of method and study could be maintained along the broadest lines in the school. Lutz was the first one selected, and was thus able to enjoy a year and a half of study in Paris and France.

He was an excellent instructor, interested at all times in the work of the academy and all its students; kind and encouraging, yet as severe with them in his criticisms as with himself.

A scientific mind as well as an artistic sense kept his work above the average; and, while his

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best efforts were made in behalf of the students, his own work kept steadily on expressing his love and devotion to his chosen vocation. Many of his ambitions for the academy and its students have since been realized in a much larger way than he had ever hoped. His own constant holding to the highest ideals in art helped pave the way to this realization. Composition, illustration, portrait-painting, life-drawing, all received his best consideration, for he gave only his best. During the early spring of 1893 a fall upon the icy steps of the Art Museum and the severe spinal concussion then sustained brought on the acute brain suffering that led to his death on November 4 of the same year, at a time when he was most ambitious for his future work.

The McMicken School of Design was a timely institution for the talented youth of the Middle West. Indiana sent her quota of students. Among them was Wilbur Winfield Woodward. He was born on January 8, 1851, in the village of St. Omer, Decatur County, Indiana. Soon afterward his parents moved to the town of St. Paul in the same county, where the subject of this sketch remained until he was sixteen years old, when, with his parents, he moved to Greensburg, the county-seat of Decatur County.

Very early in life he evinced a talent for drawing and painting, which afterward became al-

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most a consuming passion with him. It was the wish of his parents that he should attend college, but to this proposition he earnestly objected and begged that an opportunity be given him to pursue his art studies. He was sent to Cincinnati and placed with T. C. Webber—then one of the leading artists. Shortly afterward the McMicken School of Design was organized, through the generosity of one of Cincinnati's most able and generous citizens, for the purpose of establishing a school wherein young men and women of the State of Ohio showing any special talent might have the opportunity to develop.¹ In organizing the school, the original intention of the generous patron was changed so as to admit painting as well as drawing, and Thomas S. Noble was installed as instructor. Woodward was the first pupil to enter the school.

After a course of four years the officers and directors of the school announced that they would give a prize—a gold medal—to the pupil presenting the best crayon drawing. Out of a hundred or more sketches presented, the one offered by young Woodward took first prize, and he was presented with a gold medal in the form of a painter's palette.

He went to Europe, where he spent one year

¹The McMicken School of Design afterward became the Art Academy of Cincinnati.



GIRL IN ORCHARD

DE SCOTT EVANS

OWNED BY CHARLES C. BURNETT, LOS ANGELES, CALIFORNIA

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studying in Antwerp and one year in Paris. Later he taught for one year at the McMicken School, then returned to Paris, where he stayed for seven years. Before going he had made a large crayon drawing and left it with Noble, his beloved preceptor, with the understanding that if he never returned the drawing should be the property of the art school. The next year Cincinnati held an industrial exposition open to the world, in which the fine arts were a leading feature. Noble presented to the Fine Arts Committee Woodward's drawing, which was awarded the first prize.

Young Woodward's paintings were twice admitted to the Paris Salon. While in Paris he painted many pictures that elicited strong commendation from leading critics and journals of that city. His health failing, he returned to his parents, who had in his absence removed to Lawrenceburg, Indiana, where a year later, in 1882, he died, a victim to that fell destroyer, consumption.

While not fortunate in having many of his pictures placed in public galleries, they were eagerly sought by wealthy families in cities throughout the country. The Longworths and Probascas, Ben Pittman of Cincinnati, and the Bonner family of New York were among his warm friends and generous patrons.

IV. EARLY ARTISTS IN INDIAN- APOLIS

AFTER this discursive survey of the artists in the various parts of the State we turn to the early history of those located in Indianapolis.

The capital of the State was changed from Corydon to Indianapolis in 1821. Gradually the center of interest moved from the waterways of the southern borders to the future metropolis. In these early days of pioneer life the citizens of the new capital welcomed each ardent arrival with unfeigned interest, inquiring his profession or trade, and gladly availed themselves of his ability whatever it might be.

Among the first to take up permanent residence was one Samuel S. Rooker from Tennessee. He came to Indianapolis in 1821, and formally announced himself as a sign-painter. His story has often been narrated and has sufficient color for a curtain-raiser. His first order was from Caleb Scudder, a cabinet-maker, and the first sign hung in Indianapolis read: "Kalop Skodder, Kabbinet Maker"—done in fiery red letters glowing on a pure white background. The primitive dwellers made no objection; neither

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did they hesitate to employ the new sign-maker. The shops needed signal designation, and the wayfaring man wanted to know where he could find a night's lodging. Mr. Carter wanted the attention of the passer-by, so he had Rooker make a sign for the Rosebush, and Mr. Hawkins, one for the Eagle Tavern. The latter proved to be a turkey when finished. For Major Belle's tavern the sign painted was "General La Fayette in full uniform." In the latter the painter not only showed what talent he possessed, but ingenuity and skill as well. The original intention was to paint a full-length portrait. After finishing the head and body he found there was not sufficient space for the legs. He overcame the not insurmountable difficulty by leaving out the section between the knee and ankle, and with the spirit of adventure attached the feet to the knee joints, giving the General the appearance of being extremely short of stature and totally unfit for the rigorous duties of a soldier. During many years this sign was to be found on the Michigan road about six miles southeast of town. On the national road was another emblem, intended for an African lion; however, it looked more like a prairie wolf, with which the artist was more familiar.

Mrs. Rooker was indignant when "Sammy's" work was too severely criticized or lacked the

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proper public appreciation. The early citizens encouraged him sufficiently, and he even attempted portraits, though none has been handed down to posterity. It was generally acknowledged that he gave continuous satisfaction as a house-painter, as an obliging neighbor, and as an honest citizen. However quaint and old-fashioned these abnormal town signs might have been, they were hailed with delight by the weary stage-coach traveler, who watched for them toward the end of a long day's journey on the old national road, then so new and such a convenience. For it meant a "Mansion House" or some place of "private entertainment" where one could refresh oneself and find a night's rest. The tavern was the center of neighborhood interest and the magic circle of good-fellowship. Some of these old signs were still in use as late as 1860, when there came a vogue for simplicity and plainness and they were removed for the modern inventions.

The earliest newspaper established was the *Indiana Journal*, a weekly periodical. In an issue under date of March 27, 1828, appeared the following, advertising the presence and occupation of a newcomer:

R. Terrell respectfully informs the citizens of Indianapolis that he is prepared to take portraits of those who are willing to encourage the Fine Arts. Ladies and gentlemen

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are invited to call and examine a specimen of his work, at the Senate Chamber. He will also execute the following kinds of paintings in superior style: Signs for Public Houses, Stores, Shops or Regimental & Company Colours, together with all kinds of oil gilding and fancy painting.

This advertisement continued until July of that year. Sometimes the notice was crowded out by foreign or Eastern news, which was always from four to six weeks old at best upon its arrival and must be given immediate and ample space.

The next artist to appear was M. G. Rogers, who came to the city in January, 1831, placed the following in the paper, which continued until July 9, when there was no further mention of him:

M. G. Rogers respectfully offers his services to the inhabitants of Indianapolis as a portrait-painter. He will remain for a short time at Mr. Henderson's tavern.

There was no further advertisement of portrait-painters, but in 1837 there was a commendatory notice of the work of a man named Ephraim Brown who did some portrait work. He was evidently self-taught, and perhaps a native of Indianapolis. His friend "D," while acknowledging himself "not a judge of the execution of painting," still feels confident that Mr. Brown "excels in giving a uniformly exact picture, and urges the people of Indianapolis to encour-

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age the geniuses of their own soil, for here he first commenced, and here he has lived and by the force of his industry and genius advanced until we have now high reason to be proud of him." Diligent research has discovered no further notice of Ephraim Brown's attempts at art.

John Gibson Dunn came from Lawrenceburg, Indiana, to Indianapolis in 1840. He was then about twenty years of age. His father, George H. Dunn, was at that time State Treasurer. In speaking of the ability of the younger Dunn, Jacob Cox said: "He was a genius with more ill-jointed, badly directed talent than any man I ever saw. His ideas on color were admirable, exquisite; his invention wonderful; but he never carried a picture to completion. He was somewhat of a poet too, but wild and erratic to the last degree. His death, I fear, was the result of dissipation." During the few months Jacob Cox was in Cincinnati he and Dunn had a studio together. Dunn was an eccentric genius who had thought out a scheme for lighting the city by the elevation of one great central light. He was a physician by profession and wrote poetry.¹

The only known picture painted by him was formerly owned by the Kiersted family. It was a temperance picture, representing a man, pen in hand, hesitating to sign the pledge, his wife

¹ Coggeshall's "Poets and Poetry of the West."

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urging him on, while Satan offers him a glass of liquor. It is now a part of the historic collection of the John Herron Art Institute.

In the early days of daguerreotypes there was a casual itinerant with a cheap apparatus, who hastily prepared a garret and turned out inch-square pictures at big prices. The profession of daguerreotyping was always spoken of as an art. It was, properly speaking, a science, which was communicated to the French Academy of Science in 1839 by the inventor Daguerre. There was little of art apparent, for each individual took the most convenient and natural pose and the scientific process was applied.

In 1842 Thomas Worthington Whitridge came to Indianapolis from his home in Ohio, where he was born in 1820, and opened the first daguerrean gallery. It was located on the south side of Washington Street, between Meridian and Illinois Streets. When he was not busy with his new process work, he spent his time in painting, creating a better impression than any previous local artist. He was a close friend of the distinguished preacher Henry Ward Beecher, who owned a number of his paintings, which he treasured through the years and which were later found in his home in Brooklyn, New York. After spending time enough here to paint a number of portraits, making a place for himself in the com-

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munity, Whitridge left for Cincinnati, where there was an opportunity to see some good pictures, and a considerable pride in local artists. He remained there until he had accumulated sufficient money and orders to justify a trip abroad, where he went for study, and did not return until after a lapse of ten years, when he located permanently in the East. Whitridge, in a letter of February 3, 1909, recalled his early life here, in which he says:

I went to Indianapolis in the very first days of the Daguerreotype with a camera and plates. I had been a portrait-painter; I took sick in Indianapolis, and this together with the shinplaster state of our currency soon brought me and my business to grief. I had known old Dr. Lyman Beecher in Cincinnati all my life. His son Henry Ward came to Indianapolis when I was there and began his preaching, and soon converted everybody in town, myself among the number.

I lay sick at Parker's Hotel for some time, when Henry came for me in a carriage, and took me home with him. I lived in his family just one year; and as I had no money and wanted to offer some reward for his kindness, I painted his portrait as well as the portraits of the whole Beecher family, except Edward, who was away off in Chillicothe. Whatever became of those portraits I don't know. A drawing by me of Mrs. Stowe belongs to one of the family in Simsbury, Connecticut, which is all I know of this work in Indianapolis. I left the country a few years afterwards [1849], and went to Europe, where I remained ten years, and then came home and established myself in New York, where I have lived ever since.

William Miller, a misshapen young man, a painter of miniatures, was in Indianapolis a few years, about 1846 to 1848. He had American-



TEMPERANCE

JOHN GIBSON DUNN

OWNED BY ART ASSOCIATION OF INDIANAPOLIS

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ized his name. He was the son of Gerhardt Mueller, a Munich art student who went to Cincinnati in 1840 with Henry Koempel, the two opening a studio as historical painters. Some of their work is still in existence in the old Catholic churches of Cincinnati. Miller was still in the embryonic state, but his judgment in art was excellent. He was also a delightful musician. He roomed for some time in the home of Jacob Cox, who encouraged and assisted him in his art study. He lived with Dr. Mears for a time and had a studio in West Washington Street. He left at the same time that Joseph O. Eaton went to Cincinnati, but returned for a few months during several years. Later he went to New York, where he became one of the best known painters of miniatures in that city.

In the spring of 1854 J. T. Palmatary, whose fame as an artist rested on the fact that he had painted a picture of Washington city, came to Indianapolis and secured a number of subscriptions for engravings of a similar picture of our embryo city. The Blind Institute was the extreme northern border, and from the top of the building he painted a general view looking south. A border was composed of a very accurate representation of all the principal buildings in the city, and the *Journal* says: "A handsomer orna-

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ment for the parlor or counting-house could hardly be found.”¹

James Boliver Dunlap was perhaps the first commercial artist in Indianapolis. He also made original cartoons, many of them representing the local loafers on the street-corners, which appeared in the *Locomotive* as early as 1851. Jacob Dunn has helped these unusual characters to live in history by recalling before it was too late their native characteristics:

Bill Warren was a ne'er-do-well character who had his arms blown off by a cannon while aiding in firing a salute to the military company that was about to depart for the Black Hawk War in 1832. This was the only casualty to the Indianapolis forces in that war; and Warren did not really belong to them, but had temporarily left the prosaic job of digging a cellar to aid in the patriotic demonstration. Representative George L. Kinard succeeded, however, in getting a pension for him, and he lived on as a veteran.

Ralph Fulk was a local scrapper of early days, who spent most of his spare time fighting, and according to tradition was never whipped. Slim, ungainly, resenting anything that could be construed into an affront, he was a terror to the country for miles around. Thomas Chinn was notable as the first man who brought any fine breeds of horses and cattle to the region, and also for the great wedding he gave to his daughter Patsy in 1822, when the dancing continued for two days and nights.

Dunlap was the early cartoonist and the *Locomotive* the first newspaper to use cartoons or cuts in any capacity in the capital city. He also in-

¹ *Journal*, January 5, 1855. There is a copy in the State Library.

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serted an advertisement as a designer and wood-engraver. He was without training, and yet quite versatile in his art expression. He also painted portraits and landscapes, and gave some time to the plastic arts. Early in his career he went west in search of health, where he remained for a number of years, and continued his art work.¹

The San Francisco *Pioneer* speaks of James B. Dunlap's studio and work as follows:

You move up two flights of old stairs, with as many platforms and turnings, and with a pine railing, the whole constructed in 1850 we suppose, but having the appearance of being seventy years old. You reach the upper story of the house and enter a room. It is Mr. Dunlap's studio. There is but one specimen of fine arts in it; it is the bust of the old pioneer, Captain Sutter, wrought by the modest, unassuming young man who stands before you. The bust is finished and a perfect likeness of the original. . . . The beholder cannot fail to be convinced that the artist, young, retiring, and as yet unknown, possesses genius of rare order. . . . In placing the veteran pioneer of California before us Mr. Dunlap has caught a peculiar carriage of the head, which the old man wears sometimes and which expresses his character.

The bust referred to was that of John Augustus Sutter, made in California during the gold fever. Captain Sutter was distinguished by the fact that it was on his extensive lands that gold was first discovered in California. This bust is in

¹ His landscapes and portraits are in the home of Anna Dunlap on North Alabama Street.

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the State Library, and is the best of Dunlap's work extant. It was originally white; but in a moment when cleanliness was uppermost in the mind of the librarian it was bronzed. Dunlap also made busts of Lincoln in 1860 during the Lincoln-Hamlin campaign.

When the body of the martyred President Abraham Lincoln lay in state in the Indiana Capitol building, in April, 1865, a death-mask was made by Louis Henri Reed. He was a nephew of B. K. Foster, who was at that time State Librarian and custodian, and through whom the privilege was obtained. From this death-mask was made a medallion in bas-relief, which is an excellent likeness of the great President.

In an article written in the spring of 1867 Laura N. Ream said:

Speaking of Governor Whitcomb reminds me a long time ago there was an artist here, I think his name was Brown, who painted his portrait and that of Bazil Brown, Esq. They are unquestionably the best in town. I was positively startled the other day upon entering Mr. N. Palmer's house; in an unexpected corner I saw Whitcomb's portrait; it was like meeting his living self. Does any one know what has become of the artist? If he is not famous it is because he has forsaken his calling. This brings me very naturally to the subject of art in Indianapolis. It is a common thing to complain of the poor appreciation of genius, and this applies with peculiar force to artists, not so much from a want of appreciation, in fact, as from want of means to patronize them.

In the struggle for existence in the early history of our place, the appreciation of literary talent cost little or



FRUIT—STILL LIFE (PASTEL)

THOMAS B. GLESSING, 1817-1882

OWNED BY MRS. MARY S. BRUMMER, INDIANAPOLIS

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nothing and could therefore be indulged in. Books, if scarce, were so well studied that the deficiency in variety and number was more than balanced. As for great speakers, they were always appreciated. When Henry Clay was here, men, women, and children came from a distance, on horseback and on foot, to hear him speak. When did Henry Ward Beecher ever rise in the pulpit that hundreds of faces were not upturned with curiosity and interest? . . .

Artists starved not for want of taste but for want of means. Here Whitridge was known only as a romantic guitar-player, and painted family portraits for his board. Here Eaton labored in despair; the gifted Miller was poor and neglected. They went forth to a larger field and no doubt look back to this as a sort of debtors' prison in which they hungered and worked. Many of their works have found their way back to adorn our walls. . . .

Lastly, there was our townsman James Dunlap, whose talent was so versatile that he could have become renowned in half a dozen different fields. As a caricaturist he was far ahead of McLenan; his busts of Lincoln and Sutter are singularly lifelike. "The Voyage of Life" is his most beautiful painting. It is a scene viewed in pure air and sunshine, when every leaf and sprig stands out clear and distinct, and one feels as if the vision extended beyond the hills and the sky into the furthest realms of space. Blessed be genius that lifts us, even for a moment, above the cares of life.

Thomas B. Glessing, an Englishman born in 1817, a scenic painter of some renown, came to Indianapolis in 1861, and remained for a number of years as the principal scenic artist in the old Metropolitan Theater (Park Theater). At that early day each theater furnished such scenery as the traveling companies demanded. About this time Sam Gulick had begun a war panorama, and in order that it might be completed by a certain date Glessing consented to paint two

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scenes, the Battle of Mill Springs and Paint Rock Cove, a famous cove in northern Alabama, a favorite hiding-place of the bush-whackers. This panorama was presented in 1863 to create interest when a few more recruits were needed.

Glessing was a man of poetic fancy, fertile brush, and considerable talent, who won many warm friends, among them Joseph Jefferson, the distinguished actor-artist, who at this time was at the height of his career. Glessing prepared special scenery with signal success for Jefferson's presentation of *Rip Van Winkle* in the Metropolitan in 1869. It was so in harmony with his interpretation of the play that Jefferson shortly after the engagement presented Glessing with a substantial token of his appreciation and friendship in the form of a sterling silver service, appropriately inscribed. The friendship was so close that during the severe illness of Jefferson in 1872 Glessing received daily telegrams of his condition.

On May 20, 1872, there was shown in Lieber's gallery a painting, said to be of rare value, by George Armfield, an English artist of some note. This was also the gift of Jefferson to his friend. At the same time Glessing exhibited two paintings of his own that were to be presented to Robert Lamb, an artist of New York. These

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pictures were requested by Lamb as a complimentary recognition of Glessing's ability.

Glessing lived on West New York Street, and his home was not only in excellent taste within, but his garden was filled with flowers. He was given several benefits by his many admirers, according to the custom of the day. He decorated the interior of the Odd Fellows Hall in 1866, and in 1873, when the first Indiana Exposition was held, he was engaged to paint a number of large canvases to illustrate the city's history. His subjects were the State Seal, which presents the advent of civilization; the selection of the site of the city; the new settlement in 1821; and the city in war-time, with the State Capitol as the central feature. They have been before the public so many times that they have become a part of the local history, whether they are entirely accurate or not. The originals are still preserved by the Indiana Historical Society. Glessing painted seven semi-historical allegorical pictures for a small celebration that was known as the semi-centennial and was held on June 7, 1870. These were later purchased by the local Academy of Music and placed on the walls of the entrance to the theater. Glessing left here to accept a position as scenic painter in the Boston Museum in 1873, an acknowledgment of his ability as a painter. Several of his pictures were shown in

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the retrospective exhibition of Indiana art held at Tomlinson Hall in 1903.

In February of 1865 T. Buchanan Read, the poet-artist, spent some time at the Bates House in Indianapolis, having been commissioned by the City Council of Cincinnati to paint the portrait of Indiana's war Governor, Oliver P. Morton. The portrait was placed at Lieber's for a few days, in order that people might see it before it was sent to Cincinnati, where it was placed in the city Council Chambers. At the request of many prominent citizens, Mr. Read consented to give, on the evening of February 24, a public reading of his poems. A large audience greeted him and showed appreciation of his characteristic note of delicate coloring, feeling, and refinement of perception.

Barton S. Hays came to Indiana in the early fifties, and lived for some time in the northern part of the State, in the villages of Wingate, Covington, and Attica, where he painted portraits of the pioneers. He was an ardent abolitionist. As soon as he read Harriet Beecher Stowe's "Uncle Tom's Cabin," he immediately painted a panorama representing the most vivid scenes of the story. The panorama met with such success that the author was encouraged to paint another, both of which proved remunerative.

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In 1858 Hays came to Indianapolis and for many years occupied a studio in the same building with Jacob Cox. He formed a partnership with a photographer under the firm name of Hays & Runnion. He continued painting portraits, and in some instances painted enlarged photographs. For several years he had charge of the class in painting in McLean's Female Seminary. In the summer of 1866 Hays spent several weeks in southern Ohio, sketching from nature. Returning he presented a large painting to help furnish the new home that had been built for the disabled heroes in the war for freedom.

In 1870 he sent thirty-two of his pictures to Cincinnati, where they were sold at auction, bringing such alluring prices that he too was convinced that the neighboring city was the Western art center, and late in the autumn took his family there, expecting to make it his permanent residence. They remained only a short time, however, and then returned to Indianapolis, where Hays continued his work, painting mostly portraits for which he received seventy-five dollars for a head and one hundred dollars if it included the hands. His commissions were sufficient to support his family of six in comparative comfort. Desiring a change of climate for his family, he moved to Minneapolis, where he

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opened a studio, receiving pupils and continuing his portrait and landscape work. Later in life he made a trip to California, returning with many sketches that he had made from nature.

He painted the portrait of Governor William Henry Harrison that hangs in the State Library. William M. Chase and John Love were his pupils before going elsewhere for instruction. Among other pupils were Mary Hill Culbertson and her brother John B. Hill. Mrs. Culbertson became a local teacher of art. In 1890 she went abroad to perfect herself in art and music; upon her return she went to Chicago for permanent residence.

John B. Hill, aside from his study with Hays, was largely self-taught. He was always handicapped by ill health. His work was largely portraits, among them being those of Governors Posey and Hammond and of Dr. Mears and Dr. Bobbs, prominent local citizens.

Elizabeth Nicholson was for many years associated with the art interests of Indianapolis, always encouraging and teaching as opportunity afforded.

She was born in Ohio, and was graduated at the Ohio Female College, of College Hill, Ohio, after which she studied art in the McMicken School of Design in Cincinnati, water-color in

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Paris, and china-painting under Mr. Griffith of the firm of Griffith & Howe, early manufacturers of china paints in Philadelphia. She gave much attention to the study of portraiture and was a pupil of Thomas Noble and Henry Mosler.¹ She has exhibited both landscapes and portraits.

For a number of years she had charge of the art work of her alma mater, and later of the Kenwood Seminary of Chicago, besides the many private pupils she has taught in her residence studio in Indianapolis. She was one of the originators of the Society for the Study of Art, the work of which paved the way for a more extensive organization in Indianapolis.

An interesting story is that of the painting of Abraham Lincoln by Charles W. Nickum, long a resident of Indianapolis. He was born in Dayton, Ohio, and spent his youth there. As a boy he was continually sketching faces, accenting the strong features and saying this denoted character and that was character, until it was noted among the older men that he was always looking for "character."

On September 18, 1859, he was painting in Mr. Edmonson's studio, which adjoined the gallery of a Mr. Cridland on Main Street in Dayton, when Samuel Craighead, a Cincinnati attorney, accompanied by a friend, came to the

¹ Henry Mosler painted his first pictures in Richmond, Ind.

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gallery to have their photographs taken (for this was in the very first days of photography). Cridland called for "Charlie" to come see this man, who was character all over, and bring his material along, and promised to hold the man as long as he could, so Nickum could paint his portrait. Charlie Nickum worked fast. The man soon noticed the boy and his earnestness, and said, "Keep on, my lad; you may make a good picture but never a pretty one of me." With two sittings, and from a photograph taken that day, Nickum painted the picture that is "character all over."

Two years later Craighead met Nickum on the street, and, recognizing him, asked if he had ever finished the painting of his friend. The answer was, "Yes; I have it put away somewhere." "Well," said Craighead, "that is the man nominated for President of the United States. That was Abraham Lincoln." Craighead offered to buy the picture of Lincoln but Nickum prized it more than ever and would not part with it. Afterward he had many chances to sell it, but its possession was a great pleasure to him all his life.

Nickum's portrait of Lincoln has been exhibited in many places and always attracted attention. It was painted just five months before the famous Cooper Institute photograph was



PORTRAIT OF MRS. HAYS

BARTON S. HAYS

OWNED BY MRS. JULIA WEST, INDIANAPOLIS

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taken which is supposed to be the most perfect likeness of Lincoln, and resembles it very much. It is painted on a piece of pasteboard which in his hurry Nickum carried into the photograph gallery that eventful day. It has been shown in museums in many parts of the country, and has elicited much praise from art critics.

Charles Nickum studied art for a short time in a class that Clara Soule instructed, and was later in Edmonson's studio. With the exception of the Lincoln portrait, he never exhibited a picture, and he never sold a picture, always giving them to his friends. He painted for only a few years; for he answered the call of Abraham Lincoln for volunteers, and after the war went into business, and found no time again to take up the work he loved so well.

V. JACOB COX AND HIS FRIENDS

WHEN our thoughts turn to Jacob Cox it is in memory we see him in his long occupied studio on the third floor of the Talbott and New Block in North Pennsylvania Street, just south of the Fletcher American Bank. Up two long flights of stairs in the rear of the building, away from the confusion and noises of the street, he worked for many years. The east window opened on the gradual slope of a gravel roof, with the placid face of the court-house clock not far away.

The studio was lighted by a large skylight window, which was the approved method of his day. The walls were hung with his pictures. Many canvases were on the floor or leaning against the wall, some incomplete, some waiting inspiration. Some were studies, all were the accumulation of a long, active, and interesting career. The central figure in the studio, the figure that completes the scene, showing all the courtly graces and gentle bearing of a bygone age, is the white-haired man who dared follow the instinct of his nature and become an artist when Indiana was but a pioneer State. Jacob Cox had a ruddy, wholesome face, silvery hair,

JACOB COX

a soft voice, and a cordial manner. He was never too busy to give a hearty welcome to the many visitors who frequented his studio.

Jacob Cox was born in the city of Philadelphia, November 9, 1810, of Quaker parents,¹ who were both drowned in his early youth. A grandmother watched over the family for a short period, and at her death the children went to live with an uncle and aunt in Washington, Pennsylvania, where they remained until the subject of this sketch was twenty years old, when he married in Pittsburgh. Very soon he and his brother Charles decided to move farther west, and took a boat for Cincinnati, going from there by wagon over the new and muddy roads, having to be pried out now and then, to the new capital, Indianapolis. They arrived in the year 1833, and established a stove, tinware, and coppersmith business which met with success.

Jacob Cox kept at the work manfully for a number of years, but always with the irrepressible longing for the pursuit of art. He found the first opportunity to give expression to the artistic impulse within him during the Harrison campaign of 1840, when a delegation of politicians known as the "Wild Oats of Indianapolis" desired a banner. He painted an emblem of the

¹ There is a portrait of the father, David Cox, by Rembrandt Peale, painted in 1812 or 1814, in the John Herron Art Institute.

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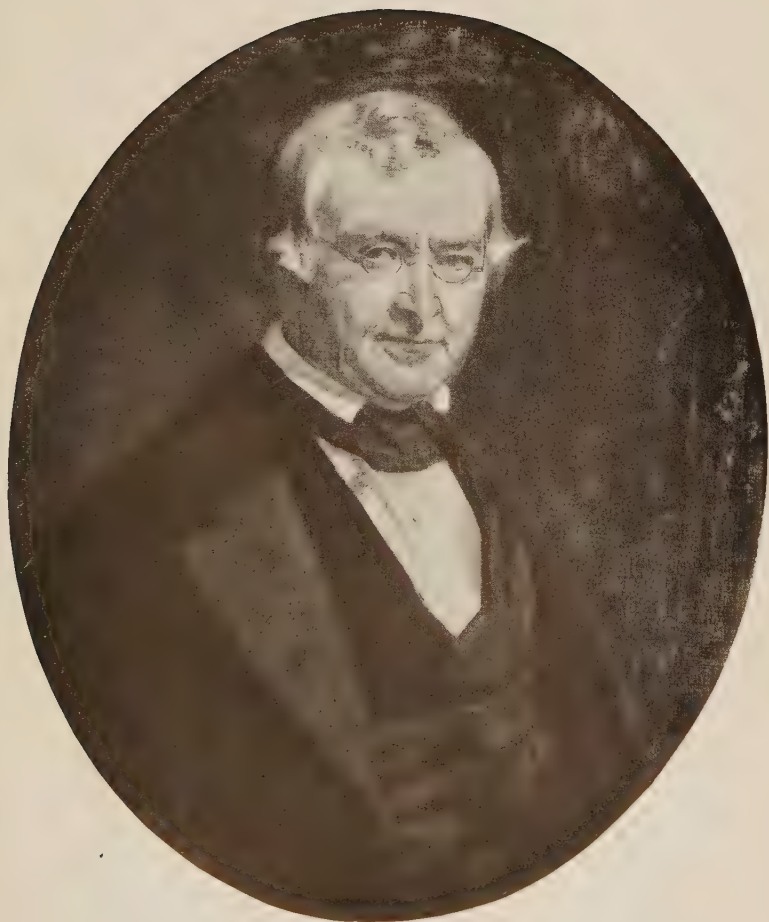
times, "that same old coon," surrounded by her numerous progeny. (This instance might not be considered worth mentioning did we not remember that Raphael's first work was a banner.) Cox painted for love of the work, and the banner was carried with pride at the head of the procession to the celebration of the Tippecanoe battle-ground. When the political canvass was over, the banner was presented to Mrs. J. H. B. Nowland, and later was given to Mrs. Samuel H. Patterson, of Jeffersonville, Indiana.

In the next two years Cox devoted some time to art, even attempting portraits of Senator Oliver H. Smith, Governor Bigger, Governor Wallace, and others. They proved to be good likenesses of these gentlemen, and, even if they were not entirely what they should be as portraits, they met the approval of the pioneer citizens.

In 1842, at the age of thirty-two, Cox went to Cincinnati and opened a studio with John Dunn, son of a former State Treasurer of Indiana, remaining for five months, securing the patronage and high regard of Miles Greenwood,¹ an art lover, and other Cincinnati men whose interest and patronage were advantageous.

After his return home he continued in his busi-

¹ Jacob Cox painted a portrait of Miles Greenwood during this period.



PORTRAIT OF DR. C. G. McLEAN JACOB COX, 1810-1892
OWNED BY ART ASSOCIATION OF INDIANAPOLIS

JACOB COX

ness, devoting whatever time to painting occasion permitted. In January, 1844, he placed his first formal notice in the *Indiana State Journal*:

JACOB COX PORTRAIT PAINTER

Room on Washington street, opposite Post Office, where all are invited to call and examine his specimens of art.

This was in the first building west of Charles Mayer's place of business.

During the period between 1846 and 1854 there existed a society known as the Cincinnati Art Union, to which Cox contributed one or two pictures for each exhibition. They all brought good prices, and his work gradually improved.

The Cincinnati Art Union was organized somewhat on the plan of the American Art Union of New York, an interesting and important art movement in the earlier part of the century, since it became the model of many such art unions throughout the country.

The American Art Union was organized in New York City in 1840 for the promotion and distribution of the fine arts in the United States. In 1847 the treasurer reported 9,666 members. From these they received in dues about \$50,000, with which was purchased five hundred and seventy works of art consisting of paintings, statuary, engravings, and medals. These, as was the custom, were raffled once a year at the

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old Tabernacle Hall in New York City. The business of the institution was managed by a committee of twenty-one members. The paintings were purchased in Europe and from important artists in this country, and many members drew examples of Inness. Among the artists represented are the names of J. B. Beard, A. B. Durand, T. Birch, F. E. Church, Albert Bierstadt, F. A. Richardson, S. R. Gifford, and others. Bierstadt and Church received prices for their pictures that seem incredible to-day. The paintings were distributed annually by lottery, without discrimination or favor to the many members, who were scattered throughout the country. Every member of the association not receiving a real prize was given an engraving or a lithograph. A Gilbert Stuart medal reached a patron in Toledo and has recently been placed in the local museum.

The Cosmopolitan Art and Literary Association, with offices at Sandusky, was organized in February, 1854. Before the end of the year it had a membership of 21,576, the income from subscribers being \$64,718. Extra editions of some of the periodicals had to be printed to supply the demand. The association published two hundred thousand copies of its illustrated catalogue. The annual drawing, February 28, 1855, was conducted on a real lottery basis: "The

ballots containing the numbers representing the names of the members, were then deposited in one wheel, and the ballots containing the names of all the paintings, statuary, and statuettes were placed in the other." The drawing was made under the immediate supervision of inspectors and each ballot recorded by the secretary.¹

In 1856 the "Indianapolis Art Society," following the plan of the Cincinnati Art Union, was organized for the purpose of encouraging local artists and cultivating an appreciation for art among the citizens. Herman Lieber had recently opened his art store, and contributed largely to the success of the society. No mention is made of a drawing until the evening of February 1, 1860. In the preceding November

¹In the grand distribution the following Indiana names were mentioned:

Statuette of the "Shepherd Boy," in bronze, by Hiram Powers, awarded to H. A. Fletcher, Indianapolis.

"Castle of Heidelberg by Moonlight," by Mignat, awarded to S. C. Culp, Lafayette.

"View near Edinburgh, Scotland," by Legrand, awarded to John Chandler, Evansville.

"Game and Fruit," by J. R. Mecker, awarded to A. G. Carnahan, Lafayette.

"Joseph and Potiphar's Wife," by Poussin, awarded to Mrs. W. B. Whiffin, Indianapolis.

"The Peasants' Festival," by Laurie, awarded to William J. Elliott, Indianapolis.

"The Sisters—Affective," by Lawrie, awarded to Mrs. E. J. Colerick, Ft. Wayne.

"Winter in the Catskills," by Schmit, awarded to Mrs. E. Walker, Evansville.

"Undercliff near Gold Spring," by Frankenstein, awarded to Martin Igoe, Indianapolis.

"Italian Scene," after Vernet, by Frankenstein, awarded to John M. Wallace, Marion.

a collection of pictures by the local artists, Jacob Cox, Peter Fishe Reed and James F. Gookins, were assembled in Lieber's Art Emporium, where they remained on exhibition until the drawing. No rents, salaries, or expense were attached to this, except the advertisement and a small per cent to a traveling agent, who sold the shares in this and neighboring cities. Some took as many as ten or twelve shares at three dollars each. A second drawing occurred on December 28 of the same year, when eight hundred tickets were sold and seventy or eighty pictures were placed in homes.

This encouragement gave Jacob Cox a firm purpose and a high ambition, and thereafter he devoted his entire time to the study of art. When Cox first began painting he bought the raw materials at a druggist's and ground his own colors on a marble slab, and thought they were the best paints with which he ever worked. We are reminded of the early art spirit and experiments of the Renaissance, when every man who would be a painter must grind his own colors. Tube paints had not yet been brought west of the Alleghanies, and grinding the colors was preliminary to making up a palette.

Cox worked in what was known as the ideal method, which was paramount not only in this country but in Europe at that time. In later



LANDSCAPE

JACOB COX

OWNED BY ART ASSOCIATION OF INDIANAPOLIS

GIFT OF MRS. CHARLES MAYER

JACOB COX

years he said: "Early in life I devoted too much time to the expression of pure idealism in my compositions." He had a wealth of artistic imagination; he confined himself to no one field. He painted portraits of the prominent people of the day in public and private life. He painted landscapes in which he was fond of depicting animal life; the tender poetry of ideal rural scenes; the fortune-teller; the market; the flower-girls; the school-boys; homely interiors; still life and historic scenes—all strong in composition. He was the first to appreciate and paint the quiet scenes about Indianapolis that now relate its early history. He inculcated a state pride in our own landscape. He loved and studied nature, and has shown us that our own skies as well as those of Italy contain beauty; that scenes close about us, tender with recollection, are poetical and colorful.

The Indianapolis *Journal* of January 24, 1857, says:

The name of Jacob Cox became a household word in Indianapolis, and his studio was visited by many prominent citizens of whom he painted many portraits. His constant study and devotion to his chosen vocation enabled him to improve as the years went by. He found a ready sale for his landscapes and the sketches of his fancy, and painted portraits of the prominent men of the day.

The fall and winter of 1860 he spent in the East and in New York City, visiting galleries

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and studios, and studied from the antique in the Academy of Design.¹ Otherwise he was self-taught, always a student, ever endeavoring to improve his own work by studying nature and composition, though without real technical training.

He had many patrons for his work. He probably never exhibited outside the State, except in Cincinnati, where he had a number of artist friends. Many of his portraits and landscapes were to be found in New York homes, where he went to paint several times. New York was not an art center at that time, so his entire life was in comparative isolation; yet in painting flesh tones he aimed for the same thing that was worked out by his contemporaries of France, surrounded by their environment of art.

Henry Ward Beecher was a very warm friend, and owned a number of his paintings which he valued. It is told that at one time, when he was going abroad, he found it necessary to sell a part of his collection of pictures to realize sufficient ready cash, but he would not part with any of those painted by Cox.

The Cox studio was a favorite haunt for many years; for the genial old man was fond of relating stories of his long professional experience and his acquaintance with men who after-

¹ From a letter from his daughter, Mrs. Julia C. White.

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ward became famous. He was always generous and helpful to young men and encouraged many who later had opportunities for study beyond anything he had ever dreamed.

When the first art school was started in Indianapolis, Jacob Cox, as other citizens, contributed one hundred dollars, which entitled him to one scholarship. He looked the field over and gave the scholarship to a promising Indianapolis youth. Some time after the school was opened and in fine working order, it is said that this youth, forgetting his indebtedness to the silver-haired gentleman who had made it possible for him to gain his first instruction under a competent and trained teacher, brought several fellow-students up to Cox's studio, and, without introducing his companions, began in this wise: "This is bum"; "This is bad"—until he unloaded himself of everything he could in condemnation of Cox's efforts. Cox said he felt like booting him out of his studio, but he remained silent.

Richard B. Gruelle, who was fond of recalling incidents of the early days in art, told the following story:

One day Cox received a letter from William M. Chase, saying he would be in Indianapolis at a certain time and wished to spend the day with his old friend. On the appointed day Chase arrived, and after their greetings had been exchanged, by mutual consent they decided to dine in the studio. They cleared the table of its artistic

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débris and covered the dried paint-daubs with a white cloth. Then came the fun of foraging for their own dinner in the near-by market. The table was loaded with everything in season, fruits and flowers. The door was then locked, and the two—the celebrated William M. Chase, known to the entire world of art, and Jacob Cox, who aided him in his early struggles and whom Chase called his “father in art”—sat in camaraderie and listened to the stories each had to tell. This is the other side of art—the side in which the human heart is flowing with warm, sympathetic blood.¹

General Lew Wallace, in his autobiography, pays Cox a very beautiful compliment: “A tinner by trade, but, having the divine impulse, broke away from his shop and opened a studio. Old age and death found him at last a pure, sunny-souled man vis-à-vis with his easel.”

He labored quietly as he painted through the fifty years, and as time advanced there was an interest and fervor in age that seemed to belong to youth. During the last few years of his life he worked in a studio erected for his use, under the wide-spreading branches of the forest trees in the spacious garden of his daughter, Mrs. J. G. Whitcomb, on North Pennsylvania Street. Thus he was able to continue his loved work to the very end. He passed away January 2, 1892, at the age of eighty-one, after a very short illness of la grippe.

¹ Mrs. White has a letter in which William M. Chase says, in referring to Jacob Cox: “Had he gone abroad he would have been one of the most celebrated artists in this country.”

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Among his pupils was Joseph O. Eaton, who was with him in 1846 and 1847. One morning early in 1846 Eaton sauntered into town. He had run away from home because his father wanted him to stick to the soil and he wanted to be a painter. He was then about eighteen years of age. He had on an old coat, much too large for him, and was generally poorly clad, and there was a furtive look in his eyes that showed he was on the lookout for pursuers. He carried with him two pictures, portraits, one of some itinerant Methodist preacher, the other of George Washington. The latter looked like a signboard of an ancient tavern, and there is not much to be said of the former.

He lived with Dr. Abner Pope, of whom he painted a portrait that attracted some attention. His earnestness helped him to get work. He painted portraits of entire families at five dollars a head. Among others was that of Governor Whitcomb, which was afterward in the possession of Judge Biddle. Henry Ward Beecher thought the youth had no particular talent and would be no credit to Cox, who was so earnestly assisting him in his work; but Eaton had a will and a bluff hearty way, and no obstacle could prevent him from going onward to his goal. After studying for a year or so with Jacob Cox, he went to Cincinnati to study portrait-painting.

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He married a wealthy girl and removed to New York City. During his early struggle there he wrote frequently to his former preceptor; in one letter he said: "New York will neither acknowledge me as an artist or a gentleman; but they will do both before I leave." He died just after the Centennial, in 1876, and was at the time considered an excellent painter of women's portraits. He sent one of his paintings¹ to his teacher in appreciation of the early interest he extended to the struggling youth.

Among Cox's pupils were Mrs. Lottie Guffin, who painted with considerable individuality, and his daughter, Julia Cox.² Margaret Rudisill first studied art in his studio. She was an independent worker, though very timid, drawing her easel close to the wall so that no one could see her canvas. She only wanted the master to show her how and then let her do the work. She recalls how Will Chase, who was working in another studio, would come in for criticism, and how he jokingly would wish she would get sick, so he could get ahead. She loved nature from her earliest youth, and it has been her endeavor through her long years of study to reveal in her canvases what was worth conscientious consideration.

¹ Now in the possession of Mrs. Julia Cox White of Cleveland.

² Mrs. A. S. White of Cleveland, Ohio.

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Late in the fifties there was in Indianapolis a German youth about nineteen years old, working in the shop of John B. Osgood, a sign-painter. He was working on a sign he had designed, which was to be shown at the State Fair. The young painter was John H. Niemeyer. He later studied in Cox's studio, evincing much talent. In November of 1860 he went to New York to study, after which he taught in a private school for girls in New Jersey until he was able to go to Europe, where he remained for four years, studying in various academies. On his return he was recognized as a coming artist and was made professor of the School of Fine Arts at Yale University in 1871, where he has since remained. In 1908 he was made professor emeritus. He was a devoted pupil, who through many years kept up a correspondence with Cox, always addressing him as "Dear Jacob." When he went to New York he expected to remain three years, but he never returned to Indianapolis to live.

India Underhill Kirkland was a pupil of Jacob Cox. He encouraged her to turn her attention to the plastic arts. She competed for the Oliver P. Morton statue in 1880, and, while her model was considered the best likeness, the commission was given to Franklin Simmons, and the statue stands in the southeast segment of the

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Circle. Her bust of Morton was exhibited during the retrospective exhibit in 1903.

Panoramas were the popular picture shows of the day, having gained an impetus from Banvard's successful experiment in Louisville. The people of this community were favored with many panoramas by Eastern artists, but James F. Harris, a young student of Jacob Cox, painted the first local one. It was called "Mirror of Intemperance" and contained numerous life-size figures. The scenes numbered about thirty-five and covered some ten thousand feet of canvas.¹

Harris spent fully six months on the work. It was first exhibited for a week, beginning Monday evening, September 12, 1853, to an audience (admission, twenty-five cents) of from one thousand to fifteen hundred people. After being presented in other Indiana towns, it was brought back to Indianapolis, where it proved sufficiently popular for another week's run. Harris then sold the panorama and continued his art work. The success of his efforts in this line caused him to undertake another, even more dramatic, called "Evils of Intemperance," which was presented as a panorama.²

¹ *Daily Journal*, April 3, 1853.

² "Indianapolis at this time had three temperance orders and many temperance lectures. The temperance panorama was so popular that it was taken up by the small boys of the day, led by the Masters Vance, who produced a temperance panorama that was given in Temperance Hall on the evening of December 13, 1853.



GOOSE GIRL, PICARDY, FRANCE MARGARET RUDISILL

JACOB COX

The principal editorial in the *Journal* of February 19, 1853, concerns the local art conditions:

We are bound in some sort as a metropolis of the State to make competent provision for their [the public] entertainment at concerts, operas, galleries of paintings, lectures, and in short whatever can minister to a refined and intellectual taste. We could and should have, too, an Academy of Fine Arts. Mr. Cox, it is generally conceded, is one of the very best artists, both in portrait and landscape, known in the West. Elliott, the best portrait-painter of Cincinnati, when a ragged boy in our streets was taken in and received instructions from Cox. Mr. Cox has three other students at present, one of whom is a young gentleman from Madison. Another Indianian, a young Mr. H. [J. F. Harris], has in progress in this city a temperance panorama.¹ But we commenced this article to speak of an accomplished actor, artist, and gentleman, who is now personating various characters at Robinson's Atheneum, Washington Hall.

The article referred to Henry W. Waugh, who was nephew of Waugh, the portrait-painter of Philadelphia, who also painted Waugh's "Panorama of Italy."

Incited by the success of the "Mirror of Intem-

¹ "The president of the Association of the World's Fair at New York in 1853 requested the Governors of the various States to send banners. The Indiana banner was painted by James F. Harris, on silk. It was about three by four feet. The design was the 'Coat of Arms of the State,' surrounded by a wreath with four minor corner pieces: one growing corn; an agricultural scene of horses attached to a plow; cattle and sheep grazing; and a railway train. The banner was designed and executed in his studio in the north end of the Capitol building, where he worked on his temperance panorama.

"At this time there was in the State Library a large picture called 'Rebecca at the Well.' The figure was life-size. There is no record of the artist, or what became of the picture."—*Daily Journal*, July 25, 1853.

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perance," the panorama by James F. Harris, a temperance panorama was undertaken by Jacob Cox, who was assisted by Henry Waugh. It was known as Cox and Waugh's panorama, and it comprised fifty-four scenes.

The daily local column nearly always contained an announcement of a temperance meeting or lecture. The *Journal* of March 15, 1854, says in referring to the temperance panorama: "We calculate much on its influence for a Prohibition law"; which shows that these panoramas were taken seriously. And on May 15, 1854: "This is a great town for panoramas, not only showing them but making them. We have already sent out two or three and there are still a couple behind."

In another place (May 24, 1854), the *Journal* says: "We were premature in our announcement of the Cox and Waugh panorama, showing the eagerness with which this panorama of temperance was awaited.

"A mammoth undertaking," says the *Journal*, February 18, 1854. "We learn that Mr. Henry Waugh, the talented young artist, who has spent considerable time in our City, has been solicited to paint a panorama of scenes in Egypt, Palestine, Italy, Greece and other ancient regions. Arrangements were made for a friend to go

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abroad, and send back daguerreotypes of the interesting scenery, ruins, etc., as 'copies for Mr. Waugh's pencil.' It was estimated the work would occupy three years."

"Cox and Waugh's Panorama was first presented on the evening of May 30, 1854, to an overfull house (in spite of the rain)." (This from the *Louisville Journal*, June 20, 1854.) "The success of this excellent production has been even greater than was anticipated, and anticipations were of no slight magnitude. It is home-made painting of home scenes, and is superbly executed. Its tone is subdued and its scenes are free from extravagance that make impure taste. It will bear study, and the more it is studied the more its excellence appears. The character of the spectators no less than their numbers attest the merit of the panorama and appreciation of the artists. It was afterward taken to many larger cities in the State, where it was given before interested audiences. This enormous panorama is without doubt the largest and most magnificent one we have ever witnessed, and is, we believe, destined to begin a new era in the history of panoramic exhibitions."

The New Albany, Madison, Cincinnati, and Dayton papers also spoke of the panorama in the highest terms. After being shown in West-

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ern cities for a year or more it was sold and taken to the East.¹

Examples of the work of young Waugh were exhibited at Jones' Music Store, and represented "some of the beautiful scenery of our own land, our cities and American forests, most artistically put up on canvas by the finished hand of this young artist."²

A few days later, February 21, 1853, there was a great musical convention, at which a "prize banner" was presented to the band producing the best music. "This beautiful specimen of art" was the work of Henry W. Waugh, and was "executed on fine white satin, which is now being edged with gold lace and handsomely trimmed. The design represents *Music* as a female about to be crowned with laurels by two cherubs. They are embossed by clouds and fleecy vapors," with the motto, "*E Cælo Venio*"—"From

¹The Cox panorama was painted in 1853 and 1854, during the temperance excitement which ran high. Panoramas, being something of a novelty, were in demand. Cox was employed by William Robson, banker, William Stewart, then clerk of the county, Jacob Walker, and Jacob Vandegrift, the last two carpenters but men of means, to paint the panorama at fifty dollars a scene. The total amounted to fifteen hundred dollars. The work was localized by a picture of the Governor's mansion, which was in the center of the Circle. After the temperance excitement abated, the panorama was sold to a brother of Charlotte Cushman, the actress, for one hundred dollars.

²On March 4, 1853, on the occasion of the first use of a new drop curtain painted by Waugh, the painter-actor was given a benefit at the Atheneum, in which his special "stunt" was to "paint a picture on the stage to music in ten minutes. This feat has never yet been performed by any other person."—*Journal*, March 4, 1853.



LANDSCAPE

PETER FISHE REED

OWNED BY MRS. CALEB S. DENNY, INDIANAPOLIS

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Heaven I Come." It was presented to the New Albany (Indiana) band, which played "John Anderson, my Jo," and later, in a contest with the Bloomington band, between which it was difficult to decide, played a selection from the opera of "Lucia di Lammermoor," with somewhat better taste.

Henry Waugh, a universal genius, came to Indianapolis as early as 1853 as a scenic painter, with Yankee Robinson, when about nineteen years old. He was determined to be a painter. He remained here a few years, but was always talking of going to Europe to study. In order to raise the necessary funds, he joined a circus and became "Dilly Fay, the parlor clown." He saved three thousand dollars by wearing the motley, and went to Italy. Thomas Buchanan Read met him there, and pronounced him the most promising artist in Rome, with a bright future before him. He remained in Rome for six years. On his way home he stopped in England, where he took a very severe cold, which developed into consumption and speedily caused his death.¹

This series of panoramic entertainments continued in Indianapolis through many years, and

¹ Waugh's "Panorama of Italy" was exhibited in Indianapolis in May, 1860, "when panoramic paintings generally were not popular," but it proved very successful and was shown to an increasing number of admirers."—*Journal*, May 17, 1860.

"A work which, we are told by those who have witnessed it, is a perfect mirror of the lovely scenes and important views of that classic land."

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culminated in the erection of a suitable building on West Market Street, where the terminal station now stands, in which was placed the "Battle of Gettysburg," which was visited by thousands of people as late as 1886—from 1847 to 1886, a period of nearly forty years from panorama to cyclorama, and then came the moving-picture shows to absorb the public's attention.

The earliest creative instinct and desire of many men is oftentimes diverted. Indiana might have counted one less in her *literati* and added one more to her list of artists, had not the oversight of a careful father turned the youthful inclinations of Lew Wallace from his natural tendency of picture-making. Since his earliest sketches were inspired by the picture quality of the red men, and the Black Hawk War, they may have been influenced by the embryonic warrior within, instead of by the spirit of art.

His own story follows: "Ere that red-letter day was done, I made two discoveries of great interest. The first one was that I could draw a portrait, in profile or full face; thereafter I was kept busy. My small mates must have their pictures, for which they brought me white paper

Pictures shown with various effects of light, sunset, moonlight, twilight, etc., also the lighting of shop windows and homes, on the stage were called chemical dioramics, of which the *Journal* says: "They are a novelty here and those who have never seen them can hardly conceive of their excellence and interest."—*Journal*, August 16, 1854.

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and pencils of hammered lead. Unfortunately this pursuit in rivalry with the boy di Bondone (Giotto)—of course I knew nothing of him then—was so fascinating that it occupied me, and I grew indifferent alike to the main object of my attendance at school and the bundle of rods on the wall.” His interest in this pastime soon grew into a passion.

In 1837 his father, David Wallace, was elected Governor of the State and changed his residence from Brookville to Indianapolis, taking his family with him. They were regular attendants at the Sunday morning service of the Christian Church. The young boy relieved the long tedium of the services by making pencil drawings on the flat top of his black oilcloth cap. These were invisible except when held in a certain light at a particular angle. “The preacher, his assistant, the characters of the congregation, and all who had a peculiarity of face or manner were penciled with unmistakable likeness.”¹

Jacob Cox was painting Governor Wallace’s portrait when young Wallace made his acquaintance. He won his friendship and became his color-grinder. He reveled in the rich colors as he ground them, and in imagination painted many pictures. At last the longing was too great and he yielded to temptation. He converted a

¹ Lew Wallace, “An Autobiography.”

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clean piece of tin into a palette, which he loaded with dabs of the much coveted paint and hastened to the garret of his home, where he found himself in need of canvas and brushes. Without knowing of the ingenuity of the boyish Benjamin West, he too made brushes from the only available source: instead of utilizing the friendly house cat, he plucked hairs from the tail of his faithful dog and tied them to a stick. His oil was castor oil stolen from the sick-room of the servant girl, and his canvas a board made from an old box. His rude sketch was of Black Hawk, the old chief with one eye, taken from an illustration in a book on Indians. Several days were given to the picture, working as rapidly as he could, when finally his colors dried on the tin palette and his painting was of necessity prematurely ended.

By very special request young Wallace's work was brought down for family inspection and he was asked to produce his studio outfit, over which his father laughed long and heartily; then came the parental counsel. Calling the boy into his study one day, the father said: "You must give up drawing. I will not have it. If you are thinking of being an artist, listen to me. In our country art is to have its day, and the day may not come in your time. There is no demand for pictures. Rich men are too few and the poor

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cannot afford to indulge a taste of that kind. To give yourself up to the pursuit means starvation. Do you understand me?" Says Wallace: "I made a feeble attempt at argument: 'But Mr. Cox—' 'Oh, yes,' he replied; 'Mr. Cox is a good man, but he has a trade to fall back upon, a shop to help him make the ends meet.' Seeing the impression he was making, he went on: 'I suppose you don't want to be a poor artist—poor in the sense of inability, as well as poverty. To be a great painter two things have always been necessary, a people of cultivated taste and then education for the man himself. You have neither.'"

The talk was not entirely appreciated by the son, who continued making his simple sketches until one day, in the absence of his schoolmaster, he drew a rabbit on the blackboard, substituting the master's head. Before he had time to erase it he was caught and severely punished. With heroic effort he "resolved to give up the dream," which left him disconsolate.

In the fullness of his years he writes:

At this day even I cannot look at a great picture without envying its creator—the delight he must have had while it was in evolution. And why not make the confession unreservedly? Why not admit that in biographical literature there are no lives so fascinating and zestful to me as those of master-artists? While reading them I am always hard put to smother an impulse to renew my youth, in so far at least as the purest and sweetest of its inclinations

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are concerned. The age is propitious; there are patrons in plenty; schools abound; the great galleries of Europe are scarce a week away; taste prevails and invention survives despite photography.

Major General Lew Wallace, U. S. A., was one of the nine officers detailed as members of the court martial of those implicated in the assassination of President Lincoln. During the progress of the trial the proceedings were often tedious and unimportant. General Wallace "employed himself sketching in pencil the members of the commission, the distinguished spectators that thronged the court and even the prisoners themselves. Drawings made of the latter were utilized in a picture which for many years hung in his study in Crawfordsville. Mrs. Sur-ratt does not appear in the group. General Wallace gave as a reason for this that he never saw her face but once during the trial. She came into the court always wearing a heavy veil, which she raised but once for identification."¹

In one of the earliest exhibits held in Indianapolis in 1878, under the auspices of the Indiana School of Art, was one of General Wallace's canvases, representing what was catalogued as "The Dead Line at Andersonville"—a soldier writhing in death, having been shot by a guard at that prison pen.

¹ Lew Wallace, "An Autobiography."

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Indiana was not lacking in early critics or artists with advanced ideas. General Wallace was a "futurist" in the truest sense, when he caught a vision of a purple-winged cupid,¹ which he painted and exhibited and which aroused the severest criticism of the one man who posed as an art critic in Indianapolis at that early day—Alois E. Sinks, who wrote better than he painted. The idea of a cupid with purple wings! It was so preposterous, so utterly repugnant to any artistic or classical conception of the god of love that words could hardly do justice to the incongruity. Wallace replied mildly, regretting that he had not had the advantage of Mr. Sink's knowledge, and explaining that he had been misled by Milton's lines:²

Here Love his golden shafts employs, here lights
His constant lamp, and waves his purple wings,
Reigns here and revels.

During the seventies Alois E. Sinks was in the city, pursuing his profession as an artist and connected with the daily and weekly press, especially as a critic in matters of art, literature, and drama. He was a man of some literary attainment as poet and art critic. A number of his idealistic paintings were for a time in the entrance of the Grand Opera House.

¹ Owned by Mrs. W. A. Hughes, of Indianapolis.

² "Paradise Lost," Book 4, l. 764.

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Later there came a discriminating judge in Peter Fishe Reed, poet, painter, and art critic. He was born in Boston, Massachusetts, May 5, 1817. He came to Indiana and located in old Vernon about 1850. His art criticisms are to be found in Cincinnati journals as early as 1850. He made numerous visits back to New England, but maintained a permanent residence in the West until his death at a ripe old age at the home of his son in Burlington, Iowa.

In October of 1852 Peter Fishe Reed, while touring the State, stopped for a few days at Indianapolis, made the acquaintance of Jacob Cox, and in a letter to the Cincinnati *Nonpareil* spoke of him in the following high terms of praise:

I was really astonished to see such worthy artistic pictures from a pencil that works in obscurity. I have never seen an article of praise or criticism in regard to Mr. Cox, and I wondered when I gazed upon the fine paintings that graced his studio that he did not go to Cincinnati and be "puffed." His last original production, called the "Mountain Lake," is a fine painting and shows the artist to be a genius and one of the first of Western artists; his subject is always pleasing and agreeable and handled with care and taste. You may be glad to know he has resigned his tin pans and sheet-iron for sheets of canvas, and cold chisels for warm pencils. He has left the tinning business and devotes his powers entirely to the art. This will afford him more comfort but less tin.

After quoting the above, the *Journal* (October 16, 1852) adds: "This is true enough and a just

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tribute to worth and genius. . . . The paintings from his pencil will better speak their author's praise than any word from us."

In 1860 Reed came to Indianapolis to live and opened a studio in Ray's Building, where he had classes in drawing, which he maintained until he was asked to accept the chair of English, and to teach painting and drawing in White Water College at Centerville, Indiana. He left in September, 1861, to accept his new position. The *Indiana School Journal* says: "P. Fishe Reed, the painter and poet, is author of various essays on English composition, which have attracted the attention of the most eminent critics and the *literati* generally. His analytic mind and extensive reading enable him to comprehend and explain both the mechanical and spiritual phases of our language."

The following is quoted from his address on art, which was delivered at the opening of the fall session of the college in 1861. In speaking of one being able to sketch from nature, Reed said:

It is certainly a source of much pleasure and gratification to possess views of lovely spots of earth that may chance to fall in our pathway; and to those who study these principles of beauty in which all nature seems to float, and who can behold the creations creep from beneath their pencil, there is a charm more than words can express; for if a student of nature look out upon the landscape, his

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eye is greeted by a thousand beauties that are never dreamed of by another. The eye seems instinctively to fall upon all the cozy nooks of beauty.

The sparkling tide of sunshine, the deep transparent shadow, the cool and inviting half-tints that separate the two, and the gentle gradations of perspective, till the enchantment of the distance has melted the very mountains into the soft blue sky. He dwells in a new world of feeling in which his soul revels, and where, amid groves and vineyards and fountains of water, where the sun never goes down on its loveliness, he may gather fruits upon the confines of this realm of glory and bask enchanted in the beamy sunshine of beauty. What to an uncultivated eye is merely a green tree or a forest is to a student of art a volume of nature, and each leaf a page of her hidden mysteries, unfolding to his sense a thousand forms and shapes and tints.

Later Reed went to Chicago to live and devote his entire time to his art. He gained considerable reputation and was called "the father of art" in Chicago. He painted a large canvas, "The Assassination of President Lincoln," for which he was offered \$10,000, but it was lost in the Chicago fire along with everything else he owned. He came back to visit in May of 1864, when he presented Jacob Cox with a beautiful landscape, the work of a former summer, which he spent sketching in Vermont. Several of his literary works also found publishers about this time.

In the summer of 1866 Reed went to Vermont, where he had scarcely begun his vacation studies when he was accidentally shot below the knee.

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For nearly three months he was unable to go out to sketch. He was accompanied by his son, who cared for him during this period. He took advantage of this interval of forced quiet to complete some literary work he had in contemplation. He returned to the West with many sketches made from his Vermont windows. Nature was not to be resisted, as the rich autumn coloring came over the immense stretch of country with the Adirondacks in the far distance. He painted not only the immediate foreground but the mountains in the distance on days when every tree and rock showed sharp and clear in the long stretch of miles. His Green Mountain pictures often brought him three hundred dollars apiece.

In 1866 George Lowe bought three of his paintings, "Scene upon the Susquehanna," "White Mountain View," and "Rural Scenery," which were exhibited among others in the Lieber gallery for a short time. Reed, like the other artists of the day, painted the idealistic pictures then so much in vogue. Among his best works of this class were "The Emigrant's Dream" and "The Uncertain Ford," which found ready purchasers.

The painting of idealistic pictures was not confined to artists painting in Indiana, but was a part of a period which swept this country and which still remains unnamed—unless it might be

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a part of the "Victorian period," when black-walnut furniture dominated all else, with its fantastic curves and eccentric carving. The same period gave us marble-top tables, wall brackets, and a profusion of useless bric-à-brac, the unnecessary though much decorated undecorative vases, a long catalogue of hand-painted objects that it is hard to forget, sentimental belongings ranging all the way from mantel lambrequins and crocheted tidies to dried grass and cat-tails, which were put in every conceivable place about the house, collecting and harboring dust but which no one was willing for many years to eliminate from the decorative scheme. Indianapolis awakened as quickly as other places to the esthetic ideal, and with a full realization and appreciation overcame all obstacles and in due time reached the fundamental principles of art and good taste. Reed was a prolific writer, but only three of his books were published: "Voices of the Wind" (Poems), "Beyond the Snow," a story of the North Pole, and "Reed's Drawing Lessons."

In a small town in the eastern part of the State the substantial brick houses were built flush with the street in an old-world fashion. The street was overgrown with grass that came up to the front doors and was kept short by the cows that grazed unmolested. A crooked path formed a sidewalk under luxuriant shade-trees;

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a wavering road, which avoided the wet-weather mud-holes, kept pretty well in the middle of the street, and one caught glimpses of rampant flowering shrubs through high picket fences. This was the quaint little village of Dublin, Indiana, less than half a century ago, before the modernizing influences of electric lights, interurban cars, and cement sidewalks made their invasion.

Here, in 1840, James M. Dennis was born and lived during his youth. At the age of eighteen he went to Cincinnati to study art, and there met Alexander Wyant. They were about the same age and interested in the same work, so they took a studio together and tried landscape-painting in great earnest. Dennis also studied portrait-painting under Joseph Orville Eaton, who was then living in Cincinnati. He loved the landscape work, but he was unable to make expenses.

The intimate friendship between Dennis and Alexander Wyant was terminated for a time by the departure of the latter for Europe, where at Düsseldorf he worked in that great school of landscape. He took high prizes, then returned to New York, where he became famous and for a time the leader of American landscape-painters.

In 1865 James Dennis came to Indianapolis and cast his lot with Jacob Cox and B. S. Hays. In 1873 he went to New York to study, and

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renewed his acquaintance with Wyant and Eaton, both of whom had become famous. At this time Eaton was one of the foremost portrait-painters of this country, and always a friend to the struggling young artist. He allowed Dennis great privileges in his studios, rich with fine studies he had made in London and Paris from the masters of the world. His advice on different points holds good to-day.

After several years in New York Dennis spent some time in the South, where he painted portraits of prominent men of the period, among them the portrait of Jefferson Davis, which he painted from life. This hangs in the Capitol at Nashville, Tennessee. In Savannah, Georgia, he painted a full-length of Captain John Wheaton, also portraits of Joseph E. Johnston and Robert E. Lee.

Later he returned and took up his work and residence in Indianapolis as a professional artist, living here about twenty years. During that period he painted portraits and landscapes, many of which are to be found in Indiana homes. Among the portraits that occupy prominent places, which he painted at that time, are those of John C. New, for the Treasury Building at Washington, D. C., and Governor James A. Mount, in the Capitol, Indianapolis.

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From the beginning Dennis attempted to paint everything he saw any one else paint, which made him very versatile; but of late years he has studied nature closely, remembering the last advice of his friend and teacher Alexander Wyant, who, when they renewed their friendship in later years, said: "Jim, go paint from nature; you can never be original or great in any other way." Now he is sticking to nature, not bound to any other school or master.

In 1883 Dennis removed with his family to Detroit, Michigan, where he continued to work, varying both his medium and his subjects. In 1900 he took up pastel-painting as a medium for outdoor work to hasten his sketches, because the colors were always ready. It gradually got the better of oil in his estimation, and he used it in the studio. After considerable experience he felt satisfied that its utility warranted him in making a specialty of pastel, so he has adopted it almost entirely in place of oils.

He has a summer home at Gros Ile, where his large studio built over the boat-house has an outlook over the Detroit River, and a view of the city in perspective. Here he spends many hours watching the varying changes, from the gray lights of early morning through the sunshine and shadows of the day, until the golden glory of

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the sunset clothes the wide river in an eternal beauty. From the earliest spring until severe weather drives him back to the city, he studies nature in an intimate way, making many journeys to the same scene until his work reaches his highest ideal.



AN INTERIOR FIRST SALON PICTURE JOHN LOVE

OWNED BY WILLIAM FORSYTH, INDIANAPOLIS

VI. JOHN LOVE AND THE FIRST INDIANA SCHOOL OF ART

JOHAN W. LOVE came to Indianapolis with his parents when he was but ten years of age, and after studying in the public schools entered the Northwestern Christian University. On leaving college he determined to become an artist, and entered the studio of B. S. Hays, where he remained but a short time, being dissatisfied with the artist's method. At the age of nineteen he went to Cincinnati to study with Henry Mosler. There he practically began his work. After one year he went to New York and entered the School of the Academy of Design, where he spent the second year, after which he came home for a brief visit, and on May 31, 1872, returned to New York and sailed on the Cunard steamer *Batavia* for England. He soon went to Paris and was the first Indiana man to enter the École des Beaux-Arts and the Atelier Gérôme where he studied for the better part of four years. Among his close friends and associates were Will H. Low, Ridgeway Knight, Henry Bacon, Wyatt Eaton, Robert A. M. Stevenson, and Dewey Bates.

Will Low writes of him:

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Many a helpful word came at these times, criticisms and suggestions, as various as the nationalities represented, and the cheerful witticism was by no means debarred; indeed, one such word I remember, as applied to a semi-decorative attempt of my own, where my love for the primitive masters of the Louvre had inspired me.

One of our number was a young Indianian, John Love by name. Love is one of those whose early death makes these recollections read like a mortuary record; but I can see him now, lank of limb and fair of features, with kindly eyes, as he surveyed my performance and with a native drawl said: "If I were you, I'd change my style or learn how to draw." I'm glad to say my sense of humor was sufficient to permit me to translate into our common tongue of communication this discomfiting appreciation and join in the laugh it excited by its aptness.

Love acquired that wonderful mastery of drawing and technique which always characterized his work. He spent some time on the coast of Brittany at Pont-Aven. He loved the great woods of Fontainebleau. Many of his sketches from these places were shown in the annual exhibition of paintings in the Palais de L'Industrie in 1874 and 1875. His work was remarkable for its strength and correctness of drawing, but his color sense was not so great; it was the period prior to the revolution in color that was soon to follow.

After six years' study away from home, John Love returned to Indianapolis in 1876, still a young man filled with enthusiasm and a spirit to better art conditions in Indiana. He was a natural draftsman, ever ready to continue his

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study in drawing. He not only knew how to draw but had the happy faculty of imparting this knowledge to others.

The career of James F. Gookins as an artist had its original inspiration in an event that belongs to the history of literary affairs in Terre Haute, his birthplace. In 1860 a group of young men formed a debating and literary society. They invited Bayard Taylor to lecture before them in the high school building. The famous lecturer arrived at the little station in the midst of a storm. He was met by a young man and introduced to two others equally boyish, who constituted the reception committee. Taylor was a little dubious about the outlook, but the spokesman took him in a carriage to the home of his father, Judge S. B. Gookins. Taylor thought it was useless to lecture; but the committee insisted, and as they drove to the schoolhouse the street was seen to be full of umbrellas moving in the same direction. The house was packed. The acquaintance formed between Bayard Taylor and James Gookins led the latter to go to Europe to begin his career as an artist.

After finishing his education at Wabash College Gookins came to Indianapolis in 1860; in June of 1865 he made a cartoon sketch in water-colors of Jefferson Davis, with a gallows in the background from which hung a hoop-skirt.

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In the fall of the same year he went to Chicago, where he exhibited with the artists who opened with a "new art gallery in the Opera-House." In March, 1867, he was elected treasurer of the Chicago Art Association. He remained there until 1869, when he began arrangements for a trip abroad. He married Miss Cora Donnelly, of Terre Haute, June 19, 1870, and went immediately to Europe, where he studied art for several years. The first work he did was to furnish European war sketches to *Harper's Weekly*. He studied at the Royal Academy of Munich under Carl Piloty, who at that time was painting "Thusnelda in the Triumph of Germanicus." Among the women seated about Tiberius was Mr. Gookins' wife, who posed for Piloty for the picture. After several years' study they returned to America, coming to Indianapolis to live.

It is natural that James F. Gookins and John W. Love, each of whom had been trained in the recognized art centers of the world, should have obtained ideals and inspiration that they felt could be achieved in the West. To them we owe much; for it was to their vision, their optimism, and their energy that we are indebted for the first Indiana School of Art, which was opened on October 15, 1877. Originally it had been the intention of its founders to have a



HEAD OF A BOY

JOHN LOVE

OWNED BY ART ASSOCIATION OF INDIANAPOLIS

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stock company backing, with a capital of from five to ten thousand dollars. Many lovers of art in Indianapolis had signified their willingness to assist in the undertaking. After receiving satisfactory assurances of such support, Gookins and Love, both having but recently returned from their art study in Europe, determined to open the school at their own expense, relying upon the public for such measure of appreciation and patronage as the ends sought by them and the results produced by their labor might seem to warrant.

The school was opened on the upper floor of what is now known as the Sacks Building, at the southwest corner of Washington and Pennsylvania Streets, which was at that time the best office building in the city. The school occupied eleven large rooms on the third floor. They were filled with interesting casts, valuable paintings and sketches signed by such artists as Chase, Will Low, Duveneck, J. Alden Weir, Church, Bierstadt, Wyatt Eaton, Mosler, Girardet, Dainou, Decamp, and others. At the top of the second flight of stairs stood a heroic statue of the Venus de Milo, as though inviting one to anticipate the artistic atmosphere that was being created in the adjoining rooms by the interested and efficient corps of teachers and the student

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body of young men and women eager to take advantage of the new opportunity.

The instructors included the following teachers:

J. F. Gookins, Director, teacher of painting.

John W. Love, Assistant Director, teacher of drawing.

Ferdinand Mersmann, sculpture and wood-carving.

John W. Warder, M. E., mechanical drawing.

H. C. Chandler, instructor in wood-engraving.

A full course of instruction was given in free-hand drawing, machine and architectural drawing, perspective, artistic anatomy, sculpture, figure, landscape, and decorative painting in oil and water-colors. Engraving, lithography, ceramic painting, wood-carving, and industrial arts in all branches were also taught.

There was a fine collection of antique casts, and life models were furnished for the advanced classes. Every effort was made to give the most thorough and practical knowledge of the principles and methods of art work. As soon as students were prepared to take up other work, it was the intention of the directors to see that proper facilities were at hand.

Pupils of the school included William Forsyth, F. H. Hetherington, Charles Fiscus, Charles Nicoli, Hjalmar Forsland, W. O. Bates, Miss

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E. L. Boardman, Mrs. Addison Bybee, Annie Yandes, Daisy Burgess, Ida M. Murphy, M. Mitgarden, Margaret Logsdon, Sue Ketcham, Janie Ketcham, Carrie Graves, Annie Butler, William Ebert, Miss M. M. Pope, Ada Comin-gore, Carrie Wolff, L. A. Kiefer, Miss L. David-son, Virginia Johnson, Julia Sharpe, Hautie Tarkington.

It was the purpose of the school to hold quar-terly exhibitions of the students' work and, when it was possible, a more extensive exhibit includ-ing the work of foreign and Eastern artists. Two public exhibitions, each for a period of three weeks, had been held since the opening of the school. A larger exhibition was undertaken and encouraged by art-loving citizens and local ar-tists. A quiet canvas was made, and the neces-sary funds for incidental expenses were provided to assure the ultimate success of the undertaking. Local artists as well as artists from the East lent their work, and the exhibition was opened on Tuesday evening, May 7, 1878, and continued for three weeks. Among the local artists ex-hibiting are found the names of Jacob Cox, T. C. Steele, General Lew Wallace, A. E. Sinks, Mrs. Lottie Guffin, J. M. Dennis, Mrs. Mary H. Culbertson, William Forsyth, F. M. Hether-ington, Elizabeth Nicholson and Calvin I. Fletcher, besides the work of Love and Gookins.

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In all there were more than two hundred canvases. There was also an exhibition of sculpture, pottery, ceramics, and porcelain, which served to illustrate the plastic arts.

At this time was formed an Indiana Art Association, the greater number of the members being residents of Indianapolis; but Terre Haute, Lafayette, and Louisville, Kentucky, were represented. The object of the association was to assist the art school in its exhibits, which would afford the citizens an opportunity to see and study the work of the various artists that might be exhibited from time to time, as well as contribute to the success of the school by affording superior facilities to the pupils for examination and comparison. During this exhibition there was a distribution of some sketches from nature by John W. Love and James F. Gookins to the members of the Art Association.

The first of the year the directors of the school had offered prizes as follows: "If a class of not less than fifteen members could be found to enter into competition for a term of one year, at the usual rates of tuition, the member making the greatest progress in that year should be awarded the first prize, and should receive a transferable letter of credit of five hundred dollars, with letters favorably introducing him or her to professors of advanced classes of several



VILLAGE OF SOUTH TYROL, SWITZERLAND

JAMES F. GOOKINS

OWNED BY JOHN W. CLAYPOOL, INDIANAPOLIS

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of the leading academies and art institutions of Europe.” Other prizes of a gold medal and a diploma of the school, a copy of Canova’s work, were also offered to scholars making the greatest advance.

The business world called to Gookins, and he was diverted from his early intentions and withdrew from the Indiana School of Art after a period of very short duration. His talents were varied. He was an artist by nature and training; he had traveled and studied to equip himself thoroughly for his life-work. His art work has been called “comedies in paint of fairies and flowers, lovely creatures which won him success at the start, and with a landscape gift in addition of no mean order. . . . He was an artist in temperament.”

In 1880 Gookins opened a studio in Terre Haute, where Charles Fiscus went to study for a short time. Gookins made two trips to the far West with Walter Shirlaw, painting much of the mountainous scenery. He always found a ready sale for his pictures. His “Long’s Peak” and “Estes Park” were purchased by J. W. Cruft, of Terre Haute. A Cincinnati banker gave three hundred and eighty dollars for his painting called “The Feldersthau.” In 1883 he was appointed assistant commissioner to the Vienna Exposition and wrote the art report for

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the commission. In 1887 he was made secretary of the Soldiers and Sailors' Monument Commission of Indiana, and rendered important service in shaping the policy of the commission in the erection of that notable monument, though he resigned as a member of the commission after a few months. For some time Gookins was one of the directors of the Academy of Design, during which time Vanderpoel was a student in the schools. This was the Art Institute of Chicago in embryo.

Mr. Love continued the work as Director of the Art School through another year, giving his highest thought and best effort to make it a success. It was not because of lack of competency on his part that the school did not flourish and that it became necessary to close the doors in 1879. The Indiana public was not ready to encourage and support the advanced undertaking, and collapse came all too soon. It is doubtful whether at that time there was any more promising or worthy art school in this country outside of New York City, and if it had continued to the present time, the first Indiana School of Art would hold a place among the best.

Love was the first to give a right impulse to art in the state. The fruit of his labor and the value of his teaching have been apparent ever since, and his name will ever remain a promi-

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ment factor in our early art history; for many owe to him the inspiration that caused them to acquire that knowledge which is of inestimable value to the artist—skill in drawing. Before Love's time, if any one in Indiana desired to be an artist, he attempted to paint immediately, drawing being a secondary consideration.

A year later, June 24, 1880, John W. Love died. A young man of rare gifts and great promise, he had only begun his life. He was a man who won many intimate friends, among whom was James Whitcomb Riley, who wrote an "In Memoriam":

JOHN W. LOVE

The skies have grown troubled and dreary;
The clouds gather fold upon fold;
And the hand of the painter is weary,
And the pencil has dropped from its hold.
The easel still leans in the grasses,
And the palette beside on the lawn;
But the rain o'er the sketch as it passes
Weeps low—for the artist is gone.

The flowers whose fairy-like features
Smiled up in his own as he wrought
And the leaves and the ferns were his teachers,
And the tints of the sun what they taught;
The low-swinging vines and the mosses,
The shadow-filled boughs of the trees,
And the blossomy spray as it tosses
The song of the bird to the breeze.

The silent white laugh of the lily
He learned; and the smile of the rose
Glowed back on his spirit until he

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Had mastered the blush as it glows;
And his pencil has touched and caressed them
And kissed them, through breaths of perfume,
To the canvas that yet shall have blessed them
With years of unwithering bloom.

Then come, leave his palette and brushes
And easel there, just as his hand
Has left them, ere down the dark hushes
Of death, to the shadowy land,
He wended his way, happy-hearted
As when, in his youth, his wrapt eyes
Swept the pathway of Fame where it started,
To where it wound into the skies.

The Portfolio Club held an informal exhibit of the pictures and sketches by John W. Love in November of 1894, and again a number of his canvases were shown in the retrospective exhibit of Indiana painters in Tomlinson Hall in 1903.

Charles Fiscus was among the most talented pupils of this early school. He was marked "first" by the master more often than not and is still remembered by his fellow-students as having unusual ability. After the close of the art school he worked as best he could making crayon portraits and selling a sketch now and then. He lived to be only twenty-three, and his work is merely an earnest of his aptitude for the pursuit he loved.¹

Frank Edwin Scott, who lived in Indianapolis in his youth, has been a resident of France for many years, living in Gréville, the birthplace of

¹ Fiscus painted a portrait of John Stem, an Indianapolis architect.



GIRL AT SPINNING WHEEL

FRANK EDWIN SCOTT

OWNED BY CARL H. LIEBER, INDIANAPOLIS

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Jean François Millet. He owns and resides in the house in which the painter was born. He signs himself "Edwin Scott," and for many years has been a painter of France, better still of Paris; for, while much of his time is spent in his rural home, a retreat from the world, most of his work has some aspect of Paris for a motive. The following tribute to Mr. Love is from a letter written by Scott at Gréville par Beaumont-la-Hague Manche, France:

I always consider that Mr. John Love gave me my first start in art, though I really did not study in his classes. Mr. Love had had classic training in Paris and had most excellent ideas. Of course, until I knew him, I had no notion of how to go at a drawing. In my talk with him I felt the truth of what he said about art. In fact, he put me on the right road; I saw what to work for. Thus I knew, even before I had studied in any art school, just what would be necessary for me to strive for in my work. Mr. Love made me know that I was to look for construction by big, simple, straight lines, and broad masses of light and shade, and to let detail alone.

One of his ideas was that the shadow is all-important, and that by drawing the shapes of the shadows in a head one was getting at the same time the shape of the light: not to draw the salient form but only the shadow thrown by that form. I got from him splendid ideas about simplicity which were very valuable to me ever after and gave me great advantage over many other students later on at the Art Students' League in New York, and also in the National School of Fine Arts in Paris. In fact, by getting the right start there was nothing to unlearn afterward.

Mr. Love used to speak of the great French artists, and thus I became familiar with many of the names of the painters of Paris even if I did not know their work: for instance, Gérôme, the famous painter and teacher in the

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Paris Academy; also Cabanel—both of whom I should meet later in life. I learned also about the greatest of all French painters, Jean François Millet. I learned about his life and just how he looked. I could see him about in Barbizon or in the forest of Fontainebleau, wearing his heavy peasant's clothes and wooden shoes. The name and works of Corot became familiar to me also and once Mr. Love showed me an etching made by Corot on which I looked with awe and astonishment; although it appeared to me only a lot of scratchy lines at first, still I knew it must be very great and wonderful. I could not appreciate it, but I then resolved to cultivate my sense of feeling in art enough to enable me to appreciate such works of art. The etching was full of color. I know now that the reason I did not appreciate its worth was because I had never tried to paint and knew nothing about color at that time. All I saw were lines which did not mean anything to me; but I knew it must be very beautiful because it was a Corot. Mr. Love had just returned from Paris, and of course a boy of eighteen, who had never had any art influence in his mind, would receive vivid and lasting impressions.

After the death of Mr. Love, there being no longer an art school in Indianapolis, I decided to go to New York to study, and sent a drawing I had made from a cast to the New York Academy of Design, which was soon returned to me saying I was not accepted as a pupil. Again I sent the same drawing to New York, this time to the Art Students' League, and there I was accepted. I went to New York in 1881, fired with the conviction that with hard work I could be able to take a good place amongst the other students there. My one hope and idea was to apply myself to study, and I resolved to work hard. Indeed, in after years it seemed to me that I had never studied so hard as during those few months in New York and the first year in Paris.

Before going to New York I fancied I would be competing with students who could draw in a wonderful manner. Great was my surprise when I first entered the Art Students' League to find a large class of students drawing from the casts, and all of them apparently near beginners; moreover, none there seemed to have as good

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an idea of how to work as I myself had gained through Mr. Love, whose method soon enabled me to become one of the strongest in the class.

The teacher in the antique class was J. Carroll Beckwith, and I remember, the first time he came to criticize the pupils, he stopped at my drawing and seemed surprised, asked me with whom I had studied, called some others to look at my drawing, and told them that was the right way to work. During my winter in New York Mr. Beckwith took great interest in me, was very kind and encouraged me in every way. It was on his advice that in the spring I sailed for Europe, and after visiting the galleries of London I went to Paris to study.

Scott arrived in Paris in May of 1882, resolved to enter the *École des Beaux-Arts*. He went to see Cabanel, the teacher he admired, in the hope that he would be accepted as a pupil. With a roll of several drawings and a friend to interpret, he went to Cabanel's private studio in Parc Monceau, where he was received very kindly, and gained permission to enter the desired classes at the opening of the fall term in October. The intervening summer was spent in drawing from the famous statues of antiquity in the Louvre, which was an added foundation that counted much for his future work.

After two years' work in the *École des Beaux-Arts*, Scott became a teacher in the Art Students' League in New York. Finding very little art atmosphere compared to Paris, he longed to return, which he did after two years. He felt the need of greater study, so he went back to

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France, where he became permanently established, continuing his art work with great earnestness of purpose.

Following is a translation of an article by Charles Janneau from the French journal *Le Gil Blas* of February 16, 1912:

A large studio which suggests a Swiss châlet and at the same time a family hall of the middle ages, lighted by a soft light; Breton chests, old Gothic chairs, with rugged sculptures furnish it. On the walls are pictures, studies of land and sea, showing an infinitely refined color sense. This is the studio of Mr. Edwin Scott.¹

The art of Mr. Scott is penetrating, incisive, rather than supple and flexible, intuitive rather than formal. He is strictly analytical. He prefers direct notation from nature. He says himself that his pictures are each of them direct studies from nature. "I have nevertheless received instruction of the École des Beaux-Arts," he confessed. "A pupil of Cabanel?"—I did not try to repress a smile. "I am no longer one," rectified the artist. "It has taken mighty and long efforts on my part to shake off the yoke of minute and dogmatic formulas I had learned there. I do not wish to condemn the instruction of the schools, which furnish the rudiments that help to strengthen one's drawing, but one must know how to break away from it. The schools teach too much to the hand and not enough to the eye."

"Why is it," was asked Mr. Scott, "that the instruction of the Academy of Fine Arts is so fatal?" "Without doubt it is because counsel is given by men who have never consulted the real master—nature. One cannot learn all in a studio. We must," declared the painter, "with firmness respect piously the truth with all its accidents and surprises. It is for oneself and according to oneself that one works. The care one takes to compose, to make a picture, freezes spontaneity and paralyzes all feeling. We have had enough pictures made with compasses, devoid of

¹The studio at Gréville.



RUE SAINT HONORE

FRANK EDWIN SCOTT

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all movement and life. In the streets do not the people seem to move confusedly, as by chance? It is better to represent their silhouette by rapid, sketchy indications. In reality they are only moving forms, with only half-formed gestures.

"I am sometimes reproached for not defining more clearly my foregrounds. Certainly I am a painter of second planes, if that means to try above all to fix an effect. When I look, it is not at my feet. I see things down the street or across the way at some little distance; besides, one must not be subordinate to his subject, but must dominate it. I believe it is impossible to express a thing quickly, if one is not master of his impression." . . . I risked a question; Mr. Scott was very much astonished at it. "If I think of my material? Manner of doing? No; I endeavor to realize my vision by the shortest and most direct means. I endeavor to produce something which expresses just what I feel."

Mr. Edwin Scott has a charming manner, both timid and fervent. In pronouncing the words "do something" he put into it all his faith as an artist.

Scott made his début in the Paris Salon in 1888 with a picture called the "Return of the Fishing-Boats." It now belongs to the public schools of Indianapolis. His Salon picture in 1893 was the "Reading Lesson," which was bought by the John Herron Art Institute. From the time his first picture was accepted he continued exhibiting each year at the Paris Salon until 1906, when he emigrated from the old Salon to the Société Nationale, where he was represented that year by two pictures. He has continued exhibiting regularly in this Salon. In 1912 his picture "A Corner of Rue Saint Honoré"

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brought him the honor of being elected a member of the Salon.

The trial drawings that admitted Frank Scott to the Art Students' League were made in the rooms of the Bohe Club, the first art club in Indianapolis. Its members were the students and followers of John Love. It was organized with the thought of perpetuating the method and meaning of his instruction and to keep alive the inspiration and influence he had been to this group of young men. Love was too severe a critic for the members to cultivate visions. The members were banded together for real study. In 1880, at the suggestion of Tom Hibben, they opened a "string of studios" on the floor where the Indiana School of Art had been established, to provide headquarters for "all persons who have either artistic symptoms or sympathies." They had no officers, no regular meetings, and no women members. The rooms were furnished by contributions of the necessary artistic materials, such as tables, easels, chairs and casts, whatever provided for their general comfort, by the members. One catches the enthusiastic spirit of the club from the following quotation from one of the youthful group:

In these rooms was placed the sketches and work of the members. There were pictures everywhere; big pictures and little pictures, pictures in oil-colors, in water-colors,

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in no colors, mostly unframed, for your true artist has a horror of conventionalities and regards frames as a doubtful concession to the weakness of people who can't find a good thing without a gilded guide-board. Bits of bric-à-brac are stowed about with skilful carelessness, here a head whose original must have walked the Athenian boulevards; there a fan some Seville beauty may have toyed; yonder a vase the unique ugliness of which could only have been evolved by Mersmann or a Digger Indian.

The leading spirits in the Bohe Club were William Forsyth, Fred A. Hetherington, T. E. Hibben, Charles Nicoli, and W. O. Bates. There was also a number of associate members, Hartsel Stem, Clarence Forsyth, George Cottman, and others, people of kindred spirits pursuing some other line of art.

VII. WILLIAM M. CHASE AND SAMUEL RICHARDS

WILLIAM M. CHASE was recognized among the artists of America as distinctly and emphatically a painter, both by his powers and his limitations. He had an eye that saw nature in its colorful and picture quality, and a hand that recorded with sureness and accuracy. Kenyon Cox said of him: "He cares little for abstract form, less for composition, and hardly at all for thought or story; but the iridescence of a fish's back or the creamy softness of a woman's shoulder, the tender blue of a morning sky or the vivid crimson of a silken scarf—yes, or the red glow of a copper kettle or the variegated patches of clothes hung out to dry—these things he seizes upon and delights in and renders with wonderful deftness and precision. He is, as it were, a wonderful human camera, a seeing machine, walking up and down the world, and in the humblest things as in the finest discovering and fixing for us beauties we had else not thought of. Place him before a palace or a market-stall in Haarlem, Holland, or in Harlem, New York, and he will show us that light is every-



SELF-PORTRAIT

WILLIAM M. CHASE, N. A.

IN PERMANENT COLLECTION OF ART ASSOCIATION OF RICHMOND, INDIANA

WILLIAM M. CHASE

where and that nature is always infinitely interesting. His art is objective and external, but all that he sees he can render, and he sees everything that has positive and independent existence. He is a technician of the breed of Hals and Velasquez; a painter, in a word."

William M. Chase was born in the village of Williamsburg, afterward called Nineveh, which is located on the borderland of Brown County, not far from Franklin, Indiana. When Chase was about sixteen years old his father went to Indianapolis to live, opening the largest shoe store in the city. One part of it was separated from the rest, carpeted, and devoted to women. It was the first woman's shoe store in the West. One day his father came in and said: "William, you have spoiled wrapping-paper enough here; put on your hat and come with me—I am going to take you up to Hays."

On the way to the artist's studio the father explained regretfully how sorry he felt that his endeavors to make a business man of his son had failed; that he hadn't much hope or faith in his art predilections, but that he was willing to give him a chance and he thought a studio was a better place for that chance than a shoe store.

Hays set young Chase to copying in oil one of Rosa Bonheur's pictures, a steel engraving. The copy work continued for about one year,

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when Hays did Chase a genuine service by advising his father to send him to New York.

Chase carried with him several letters of introduction to wholesale shoe dealers, who were requested to keep a kindly watch over him. Another letter, which proved to be of real use, was to J. O. Eaton, who had formerly lived in Indianapolis for a short period. On Eaton's advice, Chase entered the schools of the National Academy of Design. A few years later his father failed in business and removed to St. Louis, Missouri. Then it became necessary for young Chase to support himself, and the momentous question to be decided was, should he be a shoe clerk or an artist? The matter was taken to Eaton, who advised him to paint fruit and flowers, in which line of work he had already been moderately successful.

In 1871 Chase joined his parents in St. Louis, considering his education finished, and began his career as an artist, painting mostly still-life and an occasional portrait. His work pleased his patrons and for a time he was a prosperous artist. About this time John Mulvany¹ returned to St. Louis from his study in Munich. His sketches were a revelation of the possibilities of direct and vigorous painting. William Chase was much in-

¹ John Mulvany died May, 1906. He is best known by his picture entitled "Custer's Last Rally."

terested and under this influence awoke to a sense of his own shortcoming, and determined to go to Munich himself and recommence his studies. His friends gave him sufficient commissions for self-support for a time, and, laying aside all pretensions to being an artist, he entered the academy and worked his way up from the antique class.

It is interesting to note that from its earliest beginning American art has been influenced by the art of Europe. Copley and West received their incentives and suggestions from the English artists, who were naturally nearer and better known to the English descendants in Puritanical settlements. West remained in England, where later he received as pupils such men as Peale, Stuart, Trumbull, Allston, and Sully. With the death of West and the advanced age of Stuart there came a decline in the English influence. The loss of Benjamin West, so long president of the Royal Academy, was a great blow; his personal aid and counsel had been most generous, helpful, and advantageous to Americans who had gone there for study.

After a short interim there came into existence the first native school of art in our country, beginning with figure and portrait painting, followed by a number of artists who painted landscapes. New York City gradually grew into an art center, and with the formation of the

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National Academy of Design its schools naturally drew the younger men there to study.

With the rise of the Hudson River school of painters many went abroad to study, Düsseldorf and Rome being the objective points of most artists, though many were enthusiastic about the work of Constable and Turner and elected to study in London. Then followed the romantic movement of France, with the Barbizon School and the academy of Couture, with accurate draftsmanship. Holland and Belgium helped the American student to become unsettled and to wander from one school to another in his search of knowledge.

Early in the sixties there was a new impulse, this time coming from Germany and the new school in Munich, where the masters were painting on grounds of the brownest, warmest bitumen, with broad, sweeping brush-work, achieving a fascinating effect of dashing mastery which displaced Paris artists for a time. The first of American students went there in 1861, soon to be followed by many others, and for a time Munich became the Mecca for American artists, who worked in the same schools with the men who are the leaders of European art to-day.

In 1872 Chase, accompanied by Duveneck and Shirlaw, went abroad and entered the Academy of Munich, where he remained for six years. He

WILLIAM M. CHASE

studied under Wagner and Piloty and was one of the most brilliant pupils; but, possessing a certain independence of thought and character, his main trouble was his desire to compose his own pictures, along his own ideas, instead of the usual conventional exhibition picture. Even at this time he painted his still-life subjects always with innovations and the possibilities of brilliant execution, thus working and developing along independent lines. Life in Munich was not all clear sailing. With insufficient money and much independence of spirit that almost amounted to being a revolutionist in the school, his career was somewhat tempest-tossed. He was severely criticized by the teachers for his original treatment of themes, and the dealers would not have his work: consequently there followed a starving period. Then the tide changed. He had painted a study of a woman in a black riding habit,¹ which he took to his master, Piloty, for criticism. After looking at it, Piloty said: "Mr. Chase, I want you to paint the portraits of my children; I will advance you one-half of the price before you begin work." Immediately every one in Munich art circles knew that Chase had received the commission, and his reputation was assured: the seal of approval had been given by the highest au-

¹ It now hangs in the reception-room of the Union League Club of New York, purchased for three hundred dollars.

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thority of his day. Dealers were ready enough now to buy, but Chase's independence was greater than ever; it was his turn to say no.

He remained in Munich four years longer, taking prize after prize and medal after medal, finally attaining the highest of school awards, a free studio. During this period he preferred his still-life studies to everything else.

He entered the art life in Munich in the truest sense. All Munich men were enthusiastic lovers of the great old masters. He worked while daylight lasted, and in the evening frequented the haunts of the students, to talk of their art with them over their pipes; when they wanted to see pictures, they went to the galleries and studied Rubens, Hals, or Rembrandt. He cared for nothing but his art and how to paint, and so he became an enthusiastic workman, handling his colors freely and well, growing in the power to discern what was paintable, not caring for story, subject, or composition, simply painting for the love of painting. During his stay in Munich he made tours to other cities and other countries to study the masters, and saw Salon after Salon in Paris.

At the close of his work in Munich, the year of 1877 was spent in company with Duveneck in Venice. In 1878 Chase returned to New York to take charge of the painting classes in the Art

WILLIAM M. CHASE

Students' League, directing the thought and life of many art students by his powerful influence. For nearly forty years he was on the firing line, painting, teaching, and lecturing with amazing and unconquerable energy. He was one of the most aggressive and prominent leaders of the new movement that resulted in the organization of the Society of American Artists, of which he was president for ten years, his studio in Tenth Street being the place of meeting and rallying-ground of its friends until the cause was established and on a firm foundation. Through his influence the young student's work was admitted. He delighted in the technique of his art, and it was in this direction he was a leader.

His pupils were taught to use paint with freedom, which was probably an excellent addition to the ordinary instruction, where the basis is mainly drawing. The strongest characteristic of his work was his versatility and wide range of subject, portraits, still-life, landscape, and genre all attracting him. Usually he painted in oil, but water-color, black and white, and pastel were also employed.

For many years, each summer found him returning to the haunts of his student days with a group of earnest pupils. It was not only Chase and his following, but at this period there was a general exodus of students to Europe for sum-

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mer study. It was thought that they must go to the old world for paintable subjects. Then came two years when Chase did not go abroad but passed his summers in Brooklyn, New York, exploring the city environs as he had explored Amsterdam and Venice for his sketches. The summers' work proved a revelation to his artist friends, for he brought back a great number of pictures of local interest that were just as paintable as had been found abroad, proving that there was sufficient material of a real American quality for any artist. Many of these were park sketches, with deep shadows on the gravel walks, the brilliant flowers in the middle distance, the summer stroller in the foreground. This quality of work subsequently found many imitators. His Shinnecock work also had its vogue.

Chase had a distinguished quality of color sense, quiet, poignant, and individual. He had an appreciation of the exact value of a small touch of vivid color.

One of his most valuable contributions to American art was his painting of the figure in relation to its environment, whether it be in landscape or an interior. One critic has said: "The landscape, with the small relating note of the figure, Chase has seen in a way that is all his own. The exact value of a crisp little pink hat; a red bow; a child's colored stockings; a



STILL LIFE—FISH

WILLIAM M. CHASE, N. A.

OWNED BY ART ASSOCIATION OF INDIANAPOLIS

WILLIAM M. CHASE

woman's parasol in its relation to the wide sweep of the Shinnecock Moors; the small figures in that quiet plane of grass of many colors, yet one value—these qualities belong to Chase." No man has more thoroughly influenced the art of America, and always for that which was highest and best.

Chase was always a teacher, for he had the genius of teaching. He shared his precious time with his students. Aside from his work in New York, he taught in the Philadelphia Academy and at the Hartford Art School. He maintained a summer Art School at Shinnecock, Long Island. He never discouraged or disturbed any individuality, manner, or taste of his students. Scores of the most able artists were under his tutelage.

Chase's portrait hangs in the Uffizi Palace at Florence, that interesting gallery devoted to the portraits of the world's great painters as they see themselves.

With all his versatility, Chase stood pre-eminently as a painter of still-life studies and in them expresses the philosophy of his art: that a painting must not be a mere feat but must contain the qualities of tone, color, and composition that go to create a work of art. Style is the rarest thing in art, and style is one of the qualities possessed by Chase.

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There were many different influences upon his life, which gave Chase his splendid technique and his substantial realism. There grew up about him a group of painters of the "plein air" school, notably the men composing the original group of Ten American Painters, which was organized in 1898, who in their work are exponents of figures in the open.

Chase was essentially a teacher, always giving positive advice, and many of his sayings have been treasured by his pupils, such as the following: "Be a picture worm." "Combine a certain amount of indifference with your ambition. Be carefully careless. If you don't succeed to-day there is always to-morrow." "Do not try to paint the grandiose thing; paint the commonplace so that it will be distinguished." He ever gave helpful advice, asking his pupils never to make comparisons between their own pictures, but to forget what they had done and think only of making the best of what they were then painting.

His life-work came to a close on October 25, 1916, after a summer in which little work was accomplished. Essential artist that he was, he was ever humble before the great spirit of art. In his mind there remained always the distance between his ideal and his achievement, a deep feeling expressed once when, after showing a

SAMUEL RICHARDS

number of his pictures to a guest, he pointed to a blank canvas and said:

“But that is my masterpiece—my unpainted picture.”

SAMUEL RICHARDS

Somewhere in the innermost depths of his being, man knows there is an impelling force that is leading him; it is a subtle power that becomes an integral part of his very nature and makes him leave all else and follow the gleam with an indefatigable spirit, a steady purpose that is his genius and that he knows in the indefinable sometime will bring him his longed-for hope, his success, his ideal and its achievement and fruition.

The all-consuming passion of Samuel Richards from his earliest youth was to paint. No task was too great or too tiresome if in the end he was to obtain materials with which to further his artistic desires. He also possessed considerable mechanical ingenuity, and it is related among other stories that at the age of twelve he constructed a small wagon that delighted his playmates; this he painted red three times over and then sold it in order to buy more paint. He played truant to sketch one of his playmates. At twelve or fourteen years of age he drew on the blackboard a caricature of the angular disciplinarian who was at the head of the old semi-

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nary of Spencer, which he forgot to erase. The old professor appreciated the ability shown, and gave not blame but praise to the youthful artist.

His days in school were few, yet his education was continued by the careful reading and rereading of books which he filled with marginal annotations and references from one book to another. He was an unwearied student of historical and biographical literature, which gave him a breadth of knowledge and acquaintance with events and personalities that few men possess.

His independence of character and thought, his great desire to study art, caused him to enter business life at an early age, as an assistant and eventually bookkeeper in the general store of the village of Spencer. During the evening and far into the night he read and studied drawing. The village loafers who congregated about the little store and the county court-house were indelibly impressed upon his mind, and furnished subjects for many of his character studies. These were stored up in his memory, to be drawn upon for his pictures in after life. The first public recognition of his artistic ability was in the shape of advertising placards in store windows, and during the county elections, when he made caricatures of the defiant victors and the defeated victims.

“An early court-room character sketch, re-



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EVANGELINE DISCOVERING HER AFFIANCED AT THE HOSPITAL SAMUEL RICHARDS

OWNED BY DETROIT INSTITUTE OF ARTS

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membered still by one of the older lawyers in Spencer, Indiana, was that suggested by a suit to replevin a cow worth ten dollars. The animal in question was depicted with a rope around her horns, upon which one litigant was pulling for dear life, while the other with a hold of desperation was hanging upon the tail. The two lawyers, utterly oblivious to the claims of their respective clients, sat on either side, calmly milking and filling their own buckets with all the good there was left of her. To the boy fell the cream of the joke.”¹

An unswerving determination to become an artist possessed young Richards and he felt he must find some larger experience and opportunity. In June of 1871, when but eighteen years of age, he went to Indianapolis with a high hope in his breast, only to find an unpromising yea an impossible school for an honest student of art. He entered the studio of Theodore Lietz, a photographer who painted portraits and enlarged photographs. As they worked together the elder man, who had been a student of one of the old German universities and possessed much culture and information, talked of the great European galleries and taught his mother-tongue to his young companion. A strong sympathetic friendship grew up between the two, but

¹ From letters from Mrs. Samuel Richards.

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the would-be artist soon realized that there were no short cuts to art and that he must seek elsewhere to know the slow processes of art that was legitimate.

With a desire in his heart to study abroad, Richards wrote to Hiram Powers,¹ then in Italy, but received no encouragement, since Florence was no longer a cheap city in which to live. The letter closed with good advice "to copy as best you can the features of persons just as you find them. . . . This will make you a close observer of nature and it will lead you finally to the ideal, for it will supply you with knowledge of all parts and proportions, without which there cannot be much expression in ideal works. Indeed, expression often depends upon minute touches. There is not a line or wrinkle in any face that does not mean something or that is not required more or less for the expression of its individuality."

With these suggestions implanted in his heart, Richards returned to his home in Spencer, Indiana, with one thought before him: how to earn enough money ultimately to obtain the discipline and preparation for his life-work in the art schools of the old country. There was a well remembered "boom" in Indianapolis real estate about this time, and, to hasten the increase of his

¹ Hiram Powers lived for many years in Brookville, Ind.

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small savings, he was persuaded to invest all of his own and some borrowed money in some vacant lots. Quickly there followed the "slump" and the old story was again repeated: "All was gone." He painted portraits in his own town and in Indianapolis to lift the heavy debt under which he labored.

In 1873 Richards went to Franklin, Indiana, to live. There he opened a studio, hung up his drawings and pinned his sketches to the wall. A few orders came for portraits, and so began the life that had its fruition in a wife and home. In 1877 they removed to Anderson, Indiana. Here he first met James Whitcomb Riley, then unknown as a poet. Riley was employed as a local news-gatherer on the weekly *Democrat*. A warm friendship grew up between the two, which was enduring.

In January, 1880, Richards received a letter from a friend who was then in Washington in the House of Representatives. He had just learned of an art student going to Europe for study who had been furnished the means by the prepayment of orders to be furnished later. This seemed an idea that was transferable, and in his generous enthusiasm this man helped make it possible for Richards to fulfil the long dormant hope and his fondest dream. The thought, indeed, was transferable. Quickly it was passed

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by Richards to the friends of another art student, and he too joined the group of artists who left in July of that year to study at the Royal Academy of Munich.

Then came the question of *how* to study, with the uncertainty of the future before him. Many students had been forced to make an untimely return; few had remained to learn all the schools had to teach them; but the one great opportunity was his and he determined to make the most of it. So Richards planned to work on steadily without haste or pause, as though all the time in the world were his and he was to study forever. He began in the antique classes under Straehuber, where he remained for two years and came to be counted as the finest draftsman among the six hundred students. He attended anatomical lectures for two years at the medical college in the University of Munich. For several years he spent much time painting under Benzur, Gysis, and von Loefftz; he studied composition; he studied the masters in the Pinaothek. His "Little Italian Singing Boy" was the first original picture to bring him recognition. The way opened for him to remain longer. He was an indefatigable worker, making rapid progress, winning school recognition, receiving the encouragement and friendship of the masters.

Some vacations were spent in Florence and



JOHN ADDINGTON SYMONDS

SAMUEL RICHARDS

OWNED BY ART ASSOCIATION OF INDIANAPOLIS

SAMUEL RICHARDS

Rome. Richards' great joy at seeing pictures was pathetic in its earnestness. He wanted that no word should be spoken as he studied, that he might comprehend the skill of the greatest artists.

As the years went by he established his own studio in Munich, and a very warm friendship existed between Richards and Professor von Loefftz. He became a regular exhibitor at the Salon and the Kunst Verein, the latter being an incorporation of artists of Munich whose object was to maintain a high standard of excellence.

During much of his earlier life he had been threatened by that dread disease that has claimed so many prominent men in their prime. Gradually he was less able to spend any length of time at his painting, yet no day passed without its period of work. It was at this time he began painting his "Evangeline."

Early in Richards' life his mind was diverted for a short period from its original desire: he and a young companion thought to write poetry. They studied Longfellow assiduously, and some of their puerile verses were forwarded to the poet for criticism. Though he gave no encouragement to the youths, the study had left a lasting impression, and when the time came for Richards to paint his masterpiece he chose for

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his subject the thought expressed in the lines of "Evangeline":

Suddenly as if arrested by fear or a feeling of wonder,
Still she stood, with her colorless lips apart, while a shudder
Ran through her frame, and forgotten, the flowerlets
dropped from her fingers,
And from her eyes and cheeks the light and bloom of the
morning.

Shortly after beginning this picture he became an invalid; but the desire to work was so intense that his physician thought it more harmful to prevent than to let him go on with his customary routine. With his characteristic earnestness and the desire to develop all the ability and power he possessed, he wrote to a friend: "My maxim has ever been never to give up as long as you can draw one more breath, and I will be true to that sentiment to the brink of the grave." With this fortitude of spirit his life blood went into his "Evangeline."

The picture is a large one, the figures being life-size. The scene depicted is the interior of a room in a hospital with two patients and the nurses in attendance. Evangeline as the Sister of Mercy is in the center of the picture and the object of interest, every eye in the room being turned toward her. As she recognizes in the patient before her her long-lost Gabriel, she drops at her feet the flowers she was holding and clasps her hands to restrain her emotion. The

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crowning triumph of the artist is in the marvelous expression of her face, which is in shadow, and the manner in which all interest is focused on the central figure.

On the completion of the picture the studio was thrown open and many came to see his work. It was placed on exhibition at the exposition in Paris in 1890, and subsequently brought to America and shown in Boston, Philadelphia, and Indianapolis. It was purchased by the Hon. Bela Hubbard at a cost of six thousand dollars,¹ and placed in the permanent gallery of the Detroit Museum.

During the time Richards was painting "Evangeline" a letter came from Boston offering him the directorship of a proposed art school to be formed in Boston after the European academies, asking him to select and bring over teachers from any of the European schools regardless of nationality. The powerful hand of that dread destroyer was laid heavily upon him at that time, and he was compelled to decline the magnanimous offer; indeed, it was necessary for him to seek another climate during the severe weather.

In 1887 he spent the winter at Davos, Switzerland, where others had found the air beneficial.

¹ A letter dated April 19, 1916, from Charles Moore, Director of the Detroit Museum, says: "At the time of its acquisition in 1891 the picture had a value of ten thousand dollars."

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Here he took the adjoining villa and became the close friend of John Addington Symonds, that English critic of art, scholar, and aristocrat who with Robert Louis Stevenson had spent several years in that climate.¹ Symonds too was an invalid and a strong friendship sprang up between the two men in their isolation.

Symonds had been in Florence just previous to this time, on the occasion of opening the private papers of Michelangelo on the four hundredth anniversary of his death. The special privilege had been accorded Symonds by the Italian Government to have full access to these papers, to use as he might choose, since he was considered the greatest interpreter of this master of the fifteenth century. These papers were carried back to Davos and Richards proved such a sympathetic and interested audience, as Symonds read them for the first time, that very intimate relations obtained between them. As the critic read these wonderful old documents that had been concealed through the centuries, the artist made a pen-and-ink sketch of the reader. Later Symonds said: "You have seen and put in my face everything and more than I would have had the world see." When death had claimed both of these men, the sketch was given

¹ Robert Louis Stevenson had left the year before Richards went to Davos.

to their friend and physician Dr. Carl Ruedi, and when he too was laid away under the Alpine snows, the picture was returned to Mrs. Richards, and has since been acquired by the John Herron Art Institute.

What Symonds had accomplished, handicapped by the same disease, afforded a stimulus to the doomed artist, and he would say: "Symonds is my hope: he has lived to belie physicians' prophecy; so will I."

Symonds frankly said he had never met an artist before that he could endure. The influence of Richards on his critical judgment of art is shown in the following incident: On one of his trips to Italy, as he was roaming about the Pitti gallery at Florence, he noticed a party of Americans grouped before one of the masterpieces. One of them, a young woman, was reading aloud from the catalogue what proved to be Symonds' own critical estimate of the picture. He became a much-interested listener, and finally as the lady finished he moved nearer the group, and, apologizing, he introduced himself, at the same time saying it might please them to know that his opinion of this picture had changed materially since writing what they had just read and that this change was due to the influence of a most gifted artist, one of their own countrymen, Samuel Richards.

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The alarming inroads made by Richards' malady was rapidly consuming what had seemed his invincible strength, and in 1891 it was deemed best that he should return to America. After a short visit to the old home in Anderson, he and Mrs. Richards went to Denver, Colorado, in the hope that here he might gain a semblance of health. He undertook the directorship of the Denver Art League, but was able to retain the work for only one year. It was also necessary for him to decline the offer of the directorship of the art department in Leland Stanford Junior University in California, as well as the offer that was tendered him to plan and conduct the art work of the Armour Institute of Chicago.

Courageous to the last, Richards refused to rest completely, but conducted an art class in Denver up to the day of his death, which was hastened by an attack of the grippe, which lasted only three days before he passed away on November 30, 1893.

A few months before there had been a happy reunion between the old friends James Whitcomb Riley and the Rev. Myron Reed, who came to the tent abode of Samuel Richards and spent the afternoon. The three talked of their early struggles, their unappreciated efforts, and the long intervening years that had proved them courageous crusaders, each following the gleam

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that led toward his cherished hope. The afternoon merged into evening as they talked, and the fading light dimmed into twilight as the friends gaily took their leave and walked across the open away from the setting sun and the abiding-place of the artist. Then they turned for a last salutation, and Richards called to them: "Good night, old friends, good night—for there is no good-by."

After his death, James Whitcomb Riley wrote the following obituary poem:

THE MASTER-FRIEND

Samuel Richards. Obituary, Colorado, November 30, 1893.

Not only master of his art was he,
But master of his spirit—winged indeed
For lordliest height, yet poised for lowliest need
Of those, alas, upheld less buoyantly.
He gloried even in adversity,
And won his Country's plaudits, and the meed
Of Old World praise, as one loath to succeed
While others were denied like victory.
Though passed, I count him still my master-friend.
Invincible, as though his mortal flight,
The laughing light of faith still in his eye
As, at his wintry tent, pitched at the end
Of life, he gaily called to me, "Good night,
Old friend, good night—for there is no good-by."

VIII. THE HOOSIER GROUP

THE American students who had been in Europe during the seventies were returning. They may not have been full-fledged painters, but, fired with a new enthusiasm, they were telling of the greater opportunities for study, of the classical tradition, the technique, and the methods of work that were to be mastered in the foreign schools. Some articles by Benjamin in 1879 appeared in the old *Scribner's*, afterward the *Century*, on American art students in Munich, and the spirit of enthusiasm penetrated to the struggling and isolated artists in Indiana who had little to encourage them and who were working without standards after the closing of the Indiana School of Art. There was something of an exodus from the state when, in 1880, a group left, consisting of T. C. Steele and family, J. Ottis Adams, Samuel Richards and his wife, Carrie Wolff, and August Metzner, who went directly to Munich, where they entered the Royal Academy; William Forsyth joined them in January, 1883. Otto Stark had gone to New York in 1879 and to Paris a few years after to study art in the Julien Academy.



COURTSHIP, BAVARIA

J. OTTIS ADAMS

THE HOOSIER GROUP

They stood the personal and endurance test each in his own way, remaining as long as possible, and then began to return one at a time, fresh from their continental training, well equipped to undertake their life-work. An innovation was inevitable. The students lived up to the expectation, endured the criticism, and eventually received the approbation of their fellow-citizens.

They opened studios; they studied Indiana's quiet meadows, the brooks, the rich foliage; they worked together and they worked independently; but withal they expressed their own personal feeling for nature and beauty and lifted themselves to a higher plane, doing a broad original work with a distinct local infusion and coloring.

Indiana people have felt for a number of years a just pride in what has become recognized not only in our own state but in art centers and in the art world as the "Hoosier Group" of artists. The pleasure is not only in the distinction that has come to this small group of men who have painted with such individuality as to become singled out as a school, but in the fact that they have remained in Indiana, where they found local color the *raison d'être* for this expression.

The Hoosier Group in the broadest sense of the word is a school of painters in the same import that the Italian schools of the Renaissance

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were. From the many distinctive characteristics of our great America will come marked and individualized schools from the various sections; then there will be a native art. Indiana artists have been the first in the West to recognize and express purely local conditions in their motifs and coloring, as the Hudson River School was in the art world of the East.

The work of these men was distinctly provincial and their method highly specialized—at one time it was thought too much so, but that cannot be said of any art to-day. The interest of the Hoosier Group is in the scenery of their own state. They have given pictorial expression to something as indigenous to Indiana as the poetry of James Whitcomb Riley and other literary men. They never fail to delineate the native charm, devoting their time to the problems of light, color, and atmosphere, which has a peculiar fascination in early spring and late autumn. These men never condescend to the general demand on the part of the public for work of a popular nature; they are never accused of debauching public taste.

Their earlier paintings were dark and brown, their brush-work unctuous, resembling the work and influence of the masters in the foreign academies; but, working without restraint and feeling the new influence, the spirit of Indiana scen-

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ery, the inspiration of the sunshine and shadows on wood and meadow, the personal feeling and the technique gradually changed in character, and soon they were using pure clean color, adding the lights, shades, and details with a strong brush, grasping an understanding and developing until each man was secure, having rightly formed his own style.

Almost ten years had passed in this time. Stark was painting with a touch of poetry and a touch of sentiment; Steele was making us feel the largeness of his compositions and the enveloping atmosphere; Adams was handling his touches of pure color with boldness, giving at once vibration and brilliancy of sunlight; Forsyth was painting with virility his broadly treated landscapes; while Gruelle, with his profound love for nature and his feeling for art, was following closely in the wake of those who had been more favored in their opportunity for study. Under the patronage of the Art Association of Indianapolis, a local exhibition of the work of these men was held in rooms at the Denison Hotel early in the winter of 1894. The artists represented were William Forsyth, Richard B. Gruelle, Otto Stark, and T. C. Steele. The distinctive name Hoosier Group dates from this exhibit.

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During this exhibition Hamlin Garland came to Indianapolis to deliver a lecture, and was taken to see the work of the Indiana men. He was so favorably impressed that upon his return he presented the matter of taking the exhibition to Chicago. The Central Art Association considered it favorably and the artists sent their work. At the suggestion of T. C. Steele the work of J. Ottis Adams was added, since his pictures rightfully belonged in this first showing of Indiana artists.

Lorado Taft, Charles Francis Brown, and Hamlin Garland were called the "Critical Triumvirate," and the Central Art Association presented their second report in connection with this first special exhibit of the work of the five Hoosier painters. As an introduction they said in part:

For, aside from their inherent excellence as artists, the history of their development has special significance. It exemplifies all the difficulties in the way of original Western art and foreshadows its ultimate victory.

These men were isolated from their fellow-artists; they were surrounded by apparently the most unpromising material: yet they set themselves to their thankless task right manfully, and this exhibition demonstrates the power of the artist's eye to find floods of color, graceful forms, and interesting compositions everywhere.

These artists have helped the people of Indiana to see the beauty in their own quiet landscape. They have not only found interesting things to paint near at hand—they have made these chosen scenes interesting to others. Therein lies their significance.



WINTER MORNING

J. OTTIS ADAMS

THE HOOSIER GROUP

Then follows an interesting conversational dialogue between the Novelist, the Conservative Painter, and the Sculptor, who discuss the individuality, the versatility, the freedom from conventionality of the pictures of the men, whom they term the Hoosier Group, predicting that they would help "transform the color sense of the whole West," casting for them a future filled with possibilities. Two decades have passed. Our artists have grown in subtle insight, in stronger composition. Their work has grown in real feeling, in richness, and in execution. They have fulfilled the prediction of Hamlin Garland when he said: "It marks an era in Western art."¹

The January, 1895, issue of the *Arts* comments editorially in part as follows:

The Indianapolis Group met with the success it deserved, and won well earned laurels from both public and press. . . . We brought their pictures here from an interior State, not because they had been heralded by trumpet and song, not because they were recommended by people of influence or friendly critics, for they had scarcely been noticed at the recent Indianapolis exhibit, but because they were honest efforts ably expressed, honest illustrations of what America had to offer in the way of art; the men who painted these pictures had interpreted the life and scenery that was nearest them. . . .

They appeal to us very strongly, for there is a brave, noble note in them all. They are fresh, buoyant works, bright with sunshine, firm in touch. They were done by manly, self-reliant fellows, who paint cheerily and make

¹"The Hoosier Group," by a Critical Triumvirate, was published in pamphlet form with the catalogue of the exhibit by the Art Association of Chicago.

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faces at hard luck. Yes, we like those pictures not only because they are good subjects, well treated, but because of the manhood behind them. It is pretty hard to stand alone and do the right thing, when everybody about you wants the wrong thing; to paint as you see and feel nature when would-be purchasers are recommending to you all the time as a model some belated popular ideal of forty years ago, some past master of the black art, "stupid in bitumen and prejudice." Yes, it is hard; but it is just the training that makes men and develops the artistic character.

Nor have these men been dazzled by the "clever" things now so common in our studios and exhibitions. We do not find a trace of the effort to "show off" in their remarkable canvases. They are thoroughly in earnest and seem to paint because they like to. That is the kind of art that suits us—work done from pure love of nature and for the pleasure of doing. With the delight of those naïf Scandinavians, the Indianapolis men have set themselves to revealing to others the things which their open eyes have found interesting. What a lesson in contentment it all is to the rest of us! We sigh for the mountains or the ocean, forgetting the quiet beauty that is everywhere about us: beauty of sky and plain and river and the autumn gold and scarlet glories inexpressible. These men have seen it all and enjoyed it, but better yet are helping others to see and enjoy.

We have just pride in the very expression Hoosier Group, for it promulgates a definite and local interest in our artists and their representations of our immediate surroundings. We have encouraged our artists to tell us of their struggles, and we think of them as heroic. We have encouraged them to teach in order that we may have more Indiana artists of whom to be proud. We have encouraged them to exhibit, that we may see and enjoy their works of art. But we have not

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reassured them of our real interest by buying these same pictures for our homes. We have contented ourselves with photographs or something worse. If we have bought, it has been foreign pictures picked up in our travels, which we have framed in expensive gold-leaf and contentedly hung on our walls without a single thought that there might be a local interest or obligation.

Are we to expect continued creation without a definite amount of appreciation? Why should our artists continue to produce when their studios are already over-full? Local pictures badly painted cannot be converted into meritorious work by local pride or good wishes. The steady purpose and independence of the Hoosier Group has brought them wide recognition. They have never asked home coddling nor peddled their wares, but they have done far more for the state in creating an understanding of art than the state has in appreciating their art work.

J. OTTIS ADAMS

J. Ottis Adams' intention from his earliest youth was to be an artist, though his father was a small-town merchant and a farmer and the opportunity seemed far in the future as he studied in the village school of Amity, the town of his birth. His elementary education was received

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in the Indiana towns of Franklin and Shelbyville, while his high-school work was done in Martinsville, after which he entered Wabash College, where he remained for two years. He did not complete the course, but in 1898 the college granted him the honorary degree of Master of Arts as a recognition of his ability as an artist.

Eager to begin his study of art, he went to England in 1872, when scarcely twenty-one years of age, entering the famous South Kensington Art School in London, under the direct instruction of John Parker. He also spent much time copying in the National Gallery. He remained for two years before returning home; then joined his parents and lived first in Seymour, Indiana, later in Martinsville. From there he went to Muncie, Indiana, where he opened a studio and remained from 1876 to 1880, during which time he painted many portraits. In 1880 he again went abroad and became a student in the art schools of Munich, Germany, where he studied for seven years, most of the time in the Royal Academy. He was an active worker in the American Artists' Club of Munich, serving as its president for two years.

Upon Adams' return to the United States in 1887 he again selected Muncie as his home, opened a studio, painted landscapes and portraits and taught classes in art. He also taught



THE OLD MILL

J. OTTIS ADAMS

PERMANENT COLLECTION OF J. OTTIS ADAMS

J. OTTIS ADAMS

in Union City and helped to establish the art school of Ft. Wayne. Later he lent his assistance in establishing the art school in connection with the John Herron Art Institute and was the leading instructor from 1904-1909.

During the summer season the artists made many sketching tours over the state, discovering the paintable country. Several seasons were spent on the Mississineva River; then they went to Metamora, where they painted for a time. For a day's outing they went over to Brookville, where they found the quaintest old town in eastern Indiana. Here all our ancestors tarried for a few days or weeks as they made their pioneer pilgrimage into the promised land. It was the location of the first government land office in the state. Many families remained for a year or longer; here some of Indiana's prominent men and women were born and spent their early youth. Then their parents moved elsewhere and some other town claims the celebrity. There is a natural charm about the old town with its early traditions, its old houses with their moss-covered roofs, the old mills in a condition of decay that delights the eye of every artist that sees them standing in their tangle of trees, deserted by the people as well as the mill-race, once the motor power. Two creeks run on either side of the ridge on which the village is located, the

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two forks uniting in Whitewater, the silvery flood that is the swiftest stream in Indiana, having a fall in places of seventy feet to the mile. In the Whitewater valley there is a wide variety of natural scenic beauty that is easily accessible.

J. Ottis Adams and T. C. Steele discovered this artistic quality one summer. Both were alike impressed with the attractive possibilities of this quiet corner, near and yet sufficiently remote from the rushing, dusty highway of life to yield them bountifully from nature's stores of beauty. Looking between the hills into the valley, one sees the tower and spire of the little court-house rising above the house-tops of the town. It is a scene as peaceful as the one portrayed by Goldsmith, "Sweet Auburn, loveliest village of the plain." On the borders of the village, on the very edge of the stream, so full of iridescent reflections, half encircling the grounds, they found an old farmhouse, of which they became the summer occupants and finally, in 1899, the owners. Later Steele sold his interest to Adams, who made it his permanent home. It was once known as the Mills house. It is of a generous style of architecture, with wide old fireplaces betokening the wealth and warmth of the welcome it gave to generations past and gone, who talked around the genial glow of the hearth with those who never came too early or stayed too late. The

visitors of more recent years have been the artist friends from Indiana and Cincinnati. The old paneled doors have been painstakingly wrought by a local artisan. The low flat roof was extended to shelter two spacious studios, and a wide colonial porch was added the entire length of the house. From being merely a sojourning place in summer, it came to be the home of the Adamses and their family of growing sons. It is an ideal retreat for the artist, unique and interesting to the visitor, who finds many little surprises in the nooks, corners, and quaint windows.

The home was appropriately named the "Hermitage," and to the village the many artist friends who have sojourned there have contributed the name of the "Indiana Barbizon." The Whitewater and the numerous creeks make it a broken country such as meets an artist's need. The hills, beautiful in the summer, grow richer and richer in the autumn, making the days effulgent in their glory of mist or haze. The great sweep of space over river and beyond the hills, where the little houses nestle and almost sink from view, makes a great outdoor picture that delights the art lover and friends who are wont to linger as the guests of Mr. and Mrs. Adams in this choice bit of country.

Mrs. Adams is also an artist of ability, signing herself "Winifred Brady Adams." She studied

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in the Drexel Institute at Philadelphia, and in the Art Students' League in New York. She excels in still-life painting, choosing for her subjects the flowers of her own garden, with some choice bit of subdued old copper, with its high light of fiery color, or a small piece of glittering glass, catching and reflecting the many colors of the composition. She has a delightful collection of old china, which she introduces into her compositions with excellent result. The effect is not alone one of accuracy, but of subtle beauty not easily attained; for her arrangement of still-life is not intended to provide an easy harmony for the painter's brush. It is difficult in its projection of one dark tone on another or one brilliant color in close proximity to another. Her broad use of color shows vigor and solidity of execution that compels attention. One of her paintings, "A Pot of Poppies," was exhibited in the Indiana Building in the St. Louis Exposition in 1904. Another painting, "Golden Glow," has been shown in many exhibits and has been favorably noted by artists. Mrs. Adams takes hearty interest in her husband's work and it would be hard to find two more congenial people. She is a member of the Woman's Art Club of Cincinnati and an associate member of the Society of Western Artists.

Color is the battle-ground on which the old



STILL-LIFE .

WINIFRED B. ADAMS

PERMANENT COLLECTION OF J. OTTIS ADAMS

school and the new school met, the latter gradually gaining the ascendancy, until the battle seems fairly well won and the ground aglow with the goriest color. Adams handles his color with richness that lends a certain amount of vibration. His pictures rarely lack freshness and newness; he paints with a distinctive quality and true interpretation of the themes that attract him so strongly. The ripple of color and iridescence on the surface of the shallow stream, the dazzling radiance of the sunset glow reflected on the quiet water with the broken edge of the undergrowth beyond, the far-away field, the sloping hillside, the willow-margined brook, give a poetic quality to his canvases.

As time went by he gave less and less time to portrait work, but his interest in the open has steadily grown and his landscapes show increasing mastery, a closer and truer interpretation of what he undertakes.

For several summers he conducted sketching classes in landscape in and about Brookville. In recent years he spends the summer season at Leland, Michigan, his work giving views of the great inland sea. Since the winter of 1915 he has gone to St. Petersburg, Florida, where he opened a studio that is much frequented by Indiana and Ohio people.

Among the first pictures Adams presented for

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exhibition in Indiana was a sketch called "The Wash-Day," made in Muncie many years ago and exhibited frequently. Since then he has been a constant exhibitor in various cities. He assisted in the organization of the Society of Western Artists, and served as its president and in other capacities to assure its success. In 1907 he was awarded the Fine Arts Building prize of \$500 for his picture "A Snowy Morning." He was the recipient of a bronze medal at the St. Louis Exposition in 1904 for his work entitled "Iridescence," now owned by the public schools of Terre Haute, Indiana. His picture "The Bracken Farm" is in the public schools of St. Louis, Missouri. There are many other of his landscapes owned by schools or libraries throughout Indiana. There is a commendable tendency to place in the public schools and libraries not only original pictures but mural paintings as an educational feature. In some instances the wide corridors of the newer high-school buildings are properly lighted and used as galleries, and as the pupils pass to and from their class-rooms they are brought into the environment and under the influence of good art.

WILLIAM FORSYTH

The life and work of William Forsyth has been identified with the student art life from the be-

ginning of art schools in Indiana; yet it is impossible at this time to determine the exact nature of the influence he has exerted upon the art of the state. With rare exceptions, the pupils have not been imitators of the master's style; indeed, it would be hardly possible for them to simulate his manner on account of his versatility in presenting in his work from year to year new conceptions of nature.

Forsyth is a Hoosier by adoption, having been born in Ohio not far from Cincinnati. In his early youth his parents went to southern Indiana, where they remained but a short time, removing to Indianapolis, which has since been his home. He has an inherited talent for art from his mother, who was a woman of splendid taste and keen appreciation of the better things of life and who had a great interest in the fine arts. Both parents assumed a kindly attitude toward the son's inclination to study art, and when he decorated the jambs of the fireplace in his childish play, the father called in some of the neighbors to see the work of the embryo artist, and this was his first public exhibition.

In speaking of this early inclination, he said he could not remember the time when the desire was not with him: first, his tentative efforts in a crude way alone; then the wonder of another's work and longing to see more and do more; and

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finally his entrance into a school. His first attempt to study with a painter, however, had been a failure. He was much too young at the time, but had teased his father until he took him to the studio of B. S. Hays, who with Jacob Cox were the only artists in Indianapolis at that period. Hays was not encouraging; he thought him not old enough to begin, and besides the charges were prohibitive. While the desire was held in abeyance, the thought was ever dominant. He had made the acquaintance of a live artist, and the invitation to visit his studio was no small privilege. However, he did not avail himself of the opportunity until some years afterward.

Both William M. Chase and John Love had been Hays's pupils at the time Forsyth made his acquaintance and had just left, the former to go with his family to St. Louis and afterward to New York and Europe; the latter to enter Henry Mosler's studio in Cincinnati. It was Chase's work that had roused in him the dormant ambition to paint. A portrait of Chase's father, and some cattle pieces exhibited about this time, and which still remained in Hays's studio, even then possessed something of the mastery over paint and brush that has always been his distinction. It was the desire to paint like this that sent Forsyth to visit the studio. The fire was



THE OLD MARKET WOMAN

WILLIAM FORSYTH

PURCHASED BY FRIENDS OF AMERICAN ART FOR THE JOHN
HERRON ART INSTITUTION

WILLIAM FORSYTH

lighted, and though it was years after before he entered a school, it never died. He afterward went to New York, where he visited every gallery that was open to the public, studying the pictures that were to be seen. He returned home resolved to paint, and for several years worked as best he could alone. The country for miles around became familiar from the sketching expeditions in which he studied without instruction.

In October of 1877 Love and Gookins opened the first Indiana School of Art. These two men had studied abroad. William Forsyth was the first pupil to enroll. Here he studied during the two years the school continued, until it failed for lack of business management and support; but it was an opportunity that opened all other doors and paved the way for other art schools. Forsyth then opened a studio in the Ingalls Block. This was maintained for a short period, when his opportunity came, aided by the patronage of a friend, to go to Europe to study. He had his choice between Paris and Munich. While the former was a much less expensive place to study, he chose the latter, at the time the Mecca for art students. Eastern art students were flocking there, and it is not to be wondered at that Indiana men, with less facility to see and study, should follow the well-beaten path.

Forsyth entered the Royal Academy of Mu-

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nich in 1883, studying in the life classes in black and white, under Professor Benczur, later of the Royal Academy of Budapest, and Gysis, and painted under Loefftz. He made steady progress, winning honorable mention three times and a medal in 1885. He exhibited at the Munich International Exhibition, where he sold two pictures. The five years he spent studying in Munich were years of triumph over difficulty, for he was not equipped financially as he should have been, and self-denials for art's sake were often more frequent than fees; but fellow-students were enduring the same vicissitudes, which they all met courageously as they struggled to know the best in art. He was secretary for four years of the Anglo-American Artists' Club. After five years in the school he opened a studio in Munich, but spent most of his time studying in the open country. He took a vacation period in northern Italy, but all the rest of the time was spent in Germany.

After seven years in Europe he returned to Indiana to become identified with the artistic development of the state and the West. He has since been an active factor in the art schools of Indiana, from the opening of that first school in 1877, where he so eagerly enrolled, through the years of struggle and development to the present school connected with the John Herron

WILLIAM FORSYTH

Art Institute, where he has long been an instructor. Shortly after his return he was associated with J. Ottis Adams in art classes in Muncie and Ft. Wayne which resulted in establishing an art school at Ft. Wayne, that has continued through the years. When he again returned to Indianapolis, he was connected with T. C. Steele in the third art school, which was opened in the old Circle Hall, where he continued as instructor for six years.

Many of his splendid ideas as a critic were inspired by that master draftsman John Love, whom he admired and with whom he came in contact in his early life and who gave a firm foundation to his art career. Forsyth is pre-eminently a teacher and the art schools owe much to his inspiration and spirit; his students entering other schools show marked ability, ranking high, many of them capturing the prizes that are offered, others becoming noted illustrators of the East, making for themselves national reputations. Few who have studied in Indianapolis have not come under his tutelage, which, on account of his love for youth and teaching, has been unusually successful.

As a critic he has always been severe. His mission is that of a teacher *par excellence*, the one of instilling into his pupils the spirit of art with its highest meaning, its truest purpose, and

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respect for the profession. He is a firm believer in the local development of art. His determined effort has been to create in Indiana a school with sufficient local coloring for individuality. He has remained true to his ideals, which have led him to success.

Forsyth has sacrificed much of his own time for painting, in assisting students. His pictures are painted with a vigor and virility that show a love for nature in her moods and a love for the tools of his art. The naturally beautiful is good enough for him. He draws infinite pleasure from the beauty of his own neighboring village, the woods and creeks near by. He does not work for detail but looks for the broader effect. He renders the simple aspects of nature with accuracy, sympathy, and sincerity. There was a time when he was considered a thorough impressionist, and in consequence understanding and appreciation of his work came slowly.

As an artist he approaches nature with all his mental energy concentrated on the attack. He sees clearly; has a finely trained and pliant technique; and expresses himself with freedom and without groping. He records the impressions made upon his strong imagination at white heat. No storm is too severe to endure if there is a fact expressed that he desires to record; hence his work is spontaneous, vigorous, fresh and pure



THE LAND OF AUTUMN AFTERNOON

WILLIAM FORSYTH

WILLIAM FORSYTH

in color. One picture may be but a prelude to a series of kindred subjects through the season; then with the coming of another year he surprises the public with a new mood that has been signaled for his special interpretation.

He puts on his pigment with vigorous, broad, firm touches. The great masses of his light and shade give a rich harmony of color and mark his work as that of a distinctive colorist. The planes of his pictures hold together with absolute solidity. Some of his smaller canvases are fine in sentiment, containing a soft haze of coloring through which the brilliant light of sun or flowering tree catches and holds the attention.

Forsyth paints in water-color quite as frequently as in oils, and shows broad understanding of the use of this medium. The simplicity of treatment, the fine sense of color, with brilliant masses against the sky, have that rare quality which gives them the full breadth of a true impressionist. Many of his water-colors are executed with delicacy, yet they evince power in handling. He rarely uses body colors, and this separates his work from most other water-color painters. When he does use body colors it is in the spirit of tempera. He has been a frequent exhibitor in Boston, New York, and Philadelphia. Three of his paintings were exhibited at the Chicago Exposition of 1893. He has re-

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ceived five international awards; silver and bronze medals at the St. Louis Exposition of 1904; a bronze medal at the Buenos Aires Exposition of 1910; and a silver medal for water-color and a bronze medal for oil at the Panama-Pacific Exposition of 1915. He won the Fine Arts Building prize of \$500 in 1910, in the Society of Western Artists, and the Foulke prize at two different times.

Forsyth has a definite, initiative character, and when he returned to Indiana it was with the thought of seeking for the native beauty of the state and giving expression to this in his work. He soon found the picture quality that he sought in southern Indiana: first on the Muscatatuck River and at Old Vernon in Jennings County, where he and Steele painted for several seasons undisturbed. Then the locality and scenery about Corydon, the old capital, were found to be worthy of the painter's brush, as well as many of the quaint old settlements where the pioneers made their early homes, which had changed but little in the more than half-century that had intervened. The distant views along the Ohio River at Hanover, in the valley of Whitewater, among the hills of Morgan County, also proved to be of interest and attractive to the artist season after season.

He married Miss Alice Atkinson, of Atkinson,

Indiana, one of his art students. She had also studied in the Chicago Art Institute for three years. Recently he has made his home, in which there are now three attractive daughters, in the classical suburb of Irvington. His studio is half hidden by the shrubbery of the lawn on one side and overlooks the garden on the other. Here he is in the midst of motifs he likes best and here he finds many of his subjects at his very doorway.

Art is almost a religion with Forsyth. He believes that art adds very materially to the total of human happiness for the artist and art lover alike; that art enters into the scheme of things, not loudly and insistently, but quietly; yet that the labor of constant effort, unnumbered disappointments, the bitterness of defeat is not unmixed with pain to the artist. The reward, the compensation of one success, furnishes joy enough to outweigh all else. No one but an artist can understand the fascination of the work for the work's sake. Primarily it is the longing for creation, to translate into visible form the feeling that he possesses. He does not believe in coddling art. The artist is the voice of the times and speaks for his fellows; he is the spontaneous expression, the outgrowth of the period, the surroundings, the circumstances, and the times in which he lives. Naturally, if this expression does not receive encouragement in the form of art, the

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emotion will seek an outlet in some other form. The mere buying of objects of art is an expression of personal taste and culture, but may be wholly disassociated from any growth of art instincts in the community.

In his early youth Forsyth made the chance acquaintance of Ruskin's book on drawing, which directed him to nature and was directly beneficial to his first art struggles alone. He has an intuitive love for books, is very widely read, and very versatile in conversation or as a lecturer. He urges young students with whom he comes in contact to read and study the classics, to know the literature of the day as a helpful means for a broader art development.

He, with other members of the Hoosier Group, was instrumental in the organization of the Society of Western Artists, which was formed to promulgate an interest and understanding of art in the Middle West. Through the eighteen years of its organization he has not only been a constant exhibitor but has served repeatedly in every office in the society except treasurer.

Through the magic influence of one generous act inspiring others, there has been accomplished in the Indianapolis City Hospital a plan that has marked a great milestone in Indiana art. Alfred Burdsal bequeathed funds to erect two units to the city hospital for persons unable to pay for



A SUNNY CORNER

WATERCOLOR BY WM. FORSYTH

SILVER MEDAL, PANAMA-PACIFIC EXPOSITION, 1915

WILLIAM FORSYTH

hospital services. When the Burdsal units were in course of erection, the St. Margaret's Hospital Guild of St. Paul's Episcopal Church had its attention directed to the scheme of decoration of the children's ward through the courtesy and artistic insight of Dr. T. Victor Keene, president of the Board of Health and an art collector. Dr. Keene counseled the Guild to put one thousand dollars in mural decoration rather than in furniture and appliances. He felt that as a permanency it would prove of most worth. In the spirit of hearty appreciation of his wisdom and kindness and with the remarkable generosity of the Indiana artists, headed by William Forsyth, the present splendid mural work has resulted. The portraits of typical Indianapolis children and the imaginative settings to classical stories of childhood form a unique epoch in the aspect of public buildings, and puts the matter of art for the first time in such connection in the forefront in Indiana.

The Board of Health gave to William Forsyth the general supervision of this work, which was heartily entered into by his confreres of the Hoosier Group: T. C. Steele, Otto Stark, J. Ottis Adams, together with the younger artists of the city, Wayman Adams, Clifton A. Wheeler, Martinus Andersen, Simon Baus, Carl Graf, Walter Hixon Isnogle, William Scott,

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Emma King, Dorothy Morlan, and Helene Hibben. It has been the greatest undertaking thus far in the art history of the state. These decorative paintings throughout the wards are on canvas, fastened to the walls. The edges are bordered by narrow moldings that do not catch the dust. The whole is as sanitary as the dreary cleanliness of the blank wall. The art of the mural decorator is very largely the art for the people. These murals in the city hospital are expected to have therapeutic value, especially in the children's ward, where the work illustrates beautiful stories that all children have loved for generations. Every student of psychology knows the calming effect of a beautiful picture book and the little stories so oft repeated. The medical men and nurses realize the poverty of interest to the unfortunate children in the hospital who must lie for days or weeks and find nothing for their wandering gaze but cold white walls. With painstaking study, only restful and joyous scenes have been depicted.

One artist, in explaining his pleasure in having a part in painting these murals, said: "The artist really gets a chance to rub elbows with the public in this way. Our problem is to give the best that is in us under the restriction of mural painting. We feel that we fulfil the mission of the artist more directly in this sort of thing, by giv-

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ing pleasure through the knowledge of color and form and visualizing our ideals. We, like poets, should be prophets, and are entitled to a hearing."

Under the general supervision of William Forsyth, who personally decorated one ward, the corps of local artists worked out their ideas, each expressing himself in his own way, as long as it complied with the limitations of mural decoration, which involve a close alliance with architecture in the subordination of subject, color line, spacing, and the purpose of the building. It thus affords an ideal relationship of architect, sculptor, and painter in these mural decorations on the four floors of the two units of this great new hospital. The idea has since been carried out in another hospital for children in Massachusetts. The experiment has proved of great worth to the invalid and marks an epoch for Indiana artists, proving their talent available for use in other public buildings.

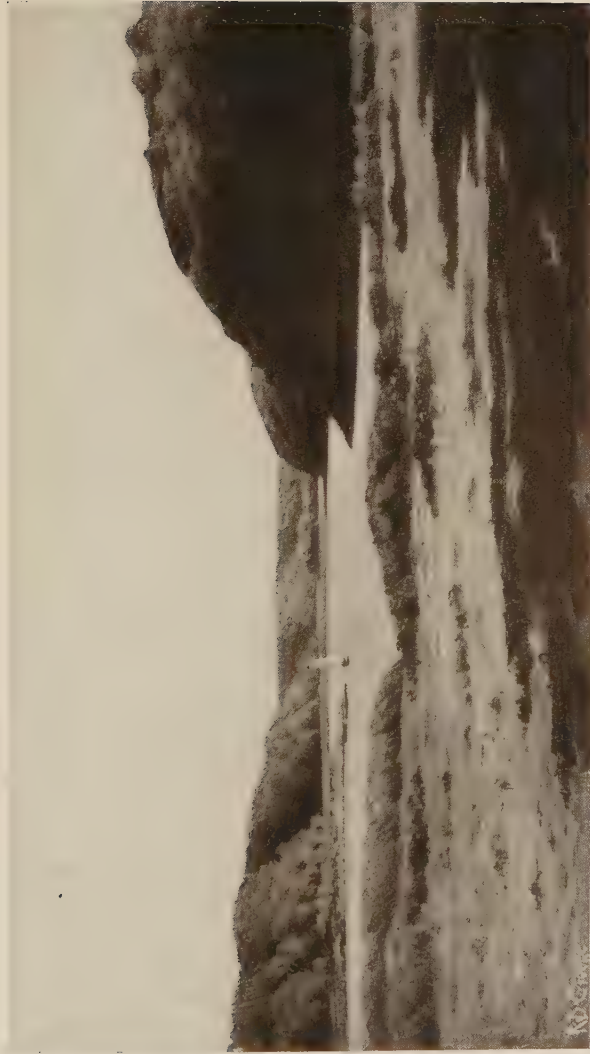
RICHARD B. GRUELLE

Richard Buckner Gruelle was one of the most marked characters among the Hoosier painters. He loved his art to such a degree that he gave up everything else for it, working always for a truer portrayal of the many phases of nature. He was born at Cynthiana, Kentucky, February 22,

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1851. Six years later his parents removed to Arcola, Illinois, and resided in that village until the youth was of age. His first childish efforts in drawing consisted mainly of long lines of soldiers marching or in battle; for at the time the soldiers were making their way to the front, and the rebellion was the chief topic of the day. A head of Washington was so well drawn that his mother hung it on the wall and preserved it for many days. From his earliest childhood the dream of being an artist had possessed him. These aspirations were revealed to his mother, who always encouraged him, for she too dreamed dreams and in her innermost thoughts believed they would find realization in her son.

At the age of twelve or thirteen it was necessary for young Gruelle to take up the task of earning a living. He tried farming and various other tasks, but finally apprenticed himself to the village house and sign-painter, thus gaining a knowledge of how to mix and use paints, even though of the crudest kind, and at the same time earning a little money. In those days the house-painter had to grind and mix his own colors, which required not a little skill. In this work young Gruelle soon excelled, finding favor with his employer because he matched colors so perfectly. He spent rainy days in painting pictures with common house-paint on pieces of



THE INLET

RICHARD B. GRUELLE

OWNED BY ART ASSOCIATION OF INDIANAPOLIS

board, insurance cards, or whatever was at hand. His employer predicted a future for him and was so appreciative of his efforts that even when he worked only part of a week he received a full week's pay.

A new restaurant was opened in the town, and the young artist was engaged to paint the sign. The proprietor gave him a copy of Chapman's American Drawing Book from which to select a design, with the promise to give him the book in exchange for his work. This book contained excellent information on art and opened up a new world to the boy in giving him the first inkling of how to proceed with his work. Shortly afterward further encouragement came in the interest of a young woman, a graduate of an Eastern college, who had made a study of painting in oils and who, recognizing Gruelle's talent, gave him her own materials, paints, brushes, and canvas; thus the young artist came into possession of his first artist's materials. To him the "fragrance of sweet jasmine in the woods was not so sweet as the smell of new canvas and new tubes of color."

Another friend, the village carpenter, told him how to make an easel and stretchers and gave him a volume on oil-painting translated from the French. It was Bouvier's Manual of Painting, and Gruelle treasured it for many

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years. The old carpenter, with caution never to tell, took his young friend into his confidence and related how he had started out in his early manhood to be an artist, but, finding no encouragement, had abandoned the desire of his life.

After two or three years of meager effort young Gruelle became discouraged and gave it all up and joined an engineering corps engaged in making a survey of a railroad in Illinois. While occupied with this work he undertook to paint the portrait of the child of one of the contractors, and this led to his opening a studio in Decatur, Illinois, where he worked for some years painting and teaching. Hanging out his sign as a portrait-painter, he began by drawing likenesses of his companions and occasionally painted a head from a photograph. At this time he had never seen an artist at work and knew nothing of the methods of working from life. It was here he first met Miss Alice Benton, who afterward became his wife. On the death of his father, he was compelled to return to Arcola and look after his mother and aged aunt, who had devoted her life to helping Mrs. Gruelle bring up a large family. Here he spent some five years in total isolation.

Unlike many artists, Gruelle was not brought into prominence by an outside discoverer of his genius, nor by reason of his study in an art school.

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The art critics have recorded him as "self-taught." He himself discovered his ability to paint landscapes when he was engaged in the humble occupation of painting pictures on iron safes.

He was employed by a Cincinnati concern that manufactures safes on a large scale. His genius as a decorator of safes was appreciated in a commercial way by his employers, but it is related that Gruelle himself realized his ability and worked hard for success. He spent all his spare money in the purchase of paint, and toiled unceasingly until his work received recognition. He quit the painting of pictures on safes to take up a line of painting that would be appreciated from an artistic standpoint.

In 1882 he came to Indianapolis to live. He gave up all other work and devoted himself to painting the scenery in and around the city in both oil and water-colors. His paintings of the Indiana landscapes won their way into the hearts of the people and grew steadily in favor. He sought to depict what he saw in nature, and the strongest appeal to him was "the song itself more than the manner or method of how it should be sung."

A new impetus was given to art not many years later by the return of several men who had gone to study in European art centers. Gru-

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elle's solitary efforts had succeeded so well that his pictures were included in the forthcoming exhibitions, and his name stands as one of the four in the original Hoosier Group.

During the administration of President Benjamin Harrison, Herbert Hess, of Indianapolis, was chief clerk in the Department of Justice in Washington. He was something of a connoisseur and a warm personal friend of Gruelle. Through the influence of Hess, Gruelle spent several seasons working in Washington, taking up the study of the beautiful environs of the capital. Here he made many "delightful color studies, which were highly appreciated by various Washington artists and critics," to quote the *Washington Post*, of September 21, 1895. He became fascinated by the broad expanse of the waters of the Potomac, and conceived the idea that later took him to the Atlantic coast to paint. He held a very successful exhibit in Washington, where a number of sales were made.

It was during his first sojourn in Washington that Gruelle was permitted to see the famous Walters collection in Baltimore, a collection of pictures of which any city might be proud, which has reached large proportions and far-reaching influence. It was gradually developed by a man who loved art all his life. Like a gardener on the silvery side of life, who is found among the



THE DISTANT RIVER

RICHARD B. GRUELLE

RICHARD B. GRUELLE

plants and flowers that he has nurtured and seen grow in the fullness of nature, so William T. Walters for years watched the development of this splendid collection and with loving care constantly added to and weeded out until one would hesitate long before displacing a single object. Between him and many of the most illustrious of the artists represented, bonds of friendship existed which greatly endear their works to him. Walters's house from attic to cellar was a veritable museum. He had long looked for some sympathetic person to catalogue his collection.

Gruelle wrote to a friend in Indianapolis describing some of these art treasures and giving an interesting account of his visit. This was shown to J. M. Bowles, who asked that the artist write an article for the initial number of *Modern Art*, a magazine he was about to bring before the public.¹ The magazine containing this article was incidentally forwarded to William T. Walters, who noted the well-written account of his art treasures. Not long after, Gruelle, "enthusiast, artist, and critic," as Walters chose to designate him, received an invitation to visit Walters in his home at Mount Vernon Place in Baltimore. When Gruelle presented himself,

¹ *Modern Art*, after being published for a few months in Indianapolis, was transplanted to Boston, where it ranked as one of the foremost artistic publications for several years.

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Walters told him that he had long sought for one who had Gruelle's power of word-painting, and that he wanted him to write a catalogue of his collection. The artist protested his inability to write, to which Walters replied: "Mr. Gruelle, I have been looking for you for twenty-five years; you are the first man I have found who could create word-painting from these pictures; that is what I desire." The interview ended by Gruelle being commissioned to write the catalogue, for which service he was handsomely rewarded. One can scarcely call the delightfully artistic book that resulted a catalogue.

Gruelle went to Baltimore, where he spent much time, making a careful study of the collection, becoming fairly imbued with the spirit of Dupré, Rousseau, and Diaz, those men to whom nature had spoken so directly. He loved the work of Corot and Troyon, who interpreted the poetry of outdoors so tenderly. Millet, Breton, and Israels, those who first painted peasants and poverty, revealed to him their innermost thoughts. The painters of color and light and great epochs, those men who first painted nature as they saw it, all told him their story. This intimate study of some of the famous masterpieces of the world was the nearest Gruelle ever came to an art school or to studying under a master. With his clear perception, his keen observation,

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his appreciation and knowledge of nature, he was studying not under one master but under many masters of world fame.

A short biographical sketch of each of the famous painters represented in the collection and a description of their special works in the gallery was written in the free, chatty, delightful manner of the artist raconteur. In order to see the picture as Gruelle saw it, a single description is quoted from "Notes: Critical and Biographical," the choice falling at random to No. 25, "The Evening Star" by Corot:

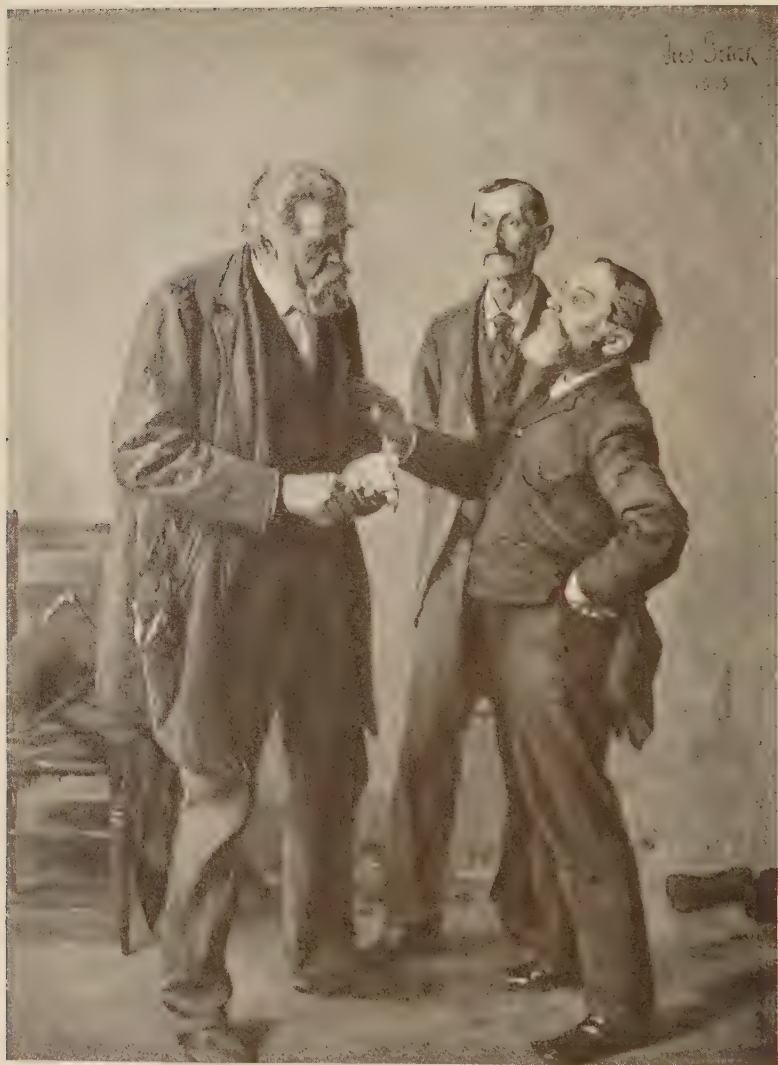
"The Evening Star" is a picture of rare beauty. A clear sky full of light, glowing, pale yellowish color shades down to a horizon full of mystery which merges into the low hills that form the distance. Against this is a group of trees, and houses of great depth of color; sharply cut and strongly defined. In the center of the picture is a stream. Along its bank a shepherd drives home his flock, and in the near foreground weeds and grasses grow along the water's edge. A snag of a dead tree, dark and sharp against the sky, leans across toward the right. Against this tree a woman is seen with upturned face and arms. High up in the luminous, glowing sky is a single star, which is reflected in the water.

In this picture the sentiment of evening is beautifully expressed in colors rich and clear. There is a sense of stillness that is a triumph in itself; you can almost hear yourself thinking as you penetrate its depth. In the first glance at this canvas one is liable to view it carelessly, so accustomed are we to the more poetic or generalized treatment of nature that is the essence of Corot's art. The handling of the picture shows that Corot could and did paint with precision and sharpness when nature appealed to him in that way. The quick, incisive touch with which it is painted strikes you as being a little hard as compared with his usual manner; but you return, and it weaves a web

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about you whose spell can never be broken. When you come under the influence of the twilight hour, when a deathlike mystery seems to hover over the entire world, then will the memory of this picture arise, and you will see this dead and leafless tree leaning against the sky, and the form of the woman with upturned face and outstretched hands, as if imploring the gods.

The book was edited and published by J. M. Bowles and printed by an Indianapolis firm in 1895. The head-bands, initials, and title-page were designed by Bruce Rogers. The edition consisted of 975 copies in red and black on Michallet paper and six copies on Whatman paper, with the initials rubricated by hand. It proved to be one of the most highly prized and unusual books published in America at that time. When the gallery was opened in the spring of 1896, these handsome and valuable books were sold at rates greatly below the cost of publication. The volumes have now become very rare, and have greatly increased in value. The success of Gruelle's catalogue work was gratifying and an indication of his ability, as the task was one of importance. The fact that he was chosen to undertake it indicates that he was recognized elsewhere. A warm friendship sprang up between Walters and the artist, which lasted through the lifetime of the two men. Gruelle paid many subsequent visits to the Walters family that were exceedingly pleasant.



THE COMMITTEE

OTTO STARK

OWNED IN LAWRENCE, KANSAS

RICHARD B. GRUELLE

Louis Prang, the veteran lithographer of Boston, Massachusetts, reading the article on the Walters pictures in *Modern Art*, came to Indianapolis for the purpose of meeting the artist, and the friendship then formed was maintained until Prang's death. During the season that Gruelle maintained a studio in New York City, Prang often climbed the four flights of stairs to pay a friendly visit and add another picture to his small collection of Gruelle's. He said that Gruelle had the sweetest, purest personality of any friend he had ever known.

It was in the Walters' gallery that Gruelle met John S. Clark of the Prang Educational Company, who first interested the artist in the rugged shores of the Atlantic coast and persuaded him to try his hand at painting the sea. For some years Gruelle spent his summers at Gloucester, an old fishing town on Cape Ann, and other places along the coast, producing very successful pictures of the rock-bound sea, both forceful and comprehensive in oils and water-colors. His largest and most important marine, "The Drama of the Elements," was sold when first exhibited to A. A. McKain of Indianapolis, who placed it in the Public Library. He also painted the sea in her gentler moods, and even the barren, flat, and otherwise homely stretches that appealed to

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him in a poetic way and that he called "old ocean's gray and melancholy wastes."

In the spring of 1910 Gruelle, with his family, removed to Norwalk, Connecticut, where he established himself in a rural home in the neighborhood of an artist colony. His pictures were always in the annual September exhibit in Norwalk, along with those of the summer colony of New York artists. Gruelle loved nature with the soul of a poet. In the proximity of the sea he found much inspiration and the portrayal of these scenes justified his endeavors, but Indiana ever called him, and he wrote to a friend: "No matter where I may be, Indianapolis is my home, the place where my heart is." He came frequently for visits of long duration.

At the age of sixty he was in spirit as young and as eager to advance in his work as when he began the simplest elements of his art. Then there came a stroke of paralysis and a gradual failing in health until his death, which occurred in Indianapolis, November 8, 1914. His optimism and the eagerness to be helpful to others remained with him during the tedium of his lingering illness, and many times he wrote to his friends: "With the coming of the spring I will be myself again"; "My optimism is still strong and I shall soon be at my work." In the spring before he died he wrote: "Should I be fortunate

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enough to recover my health, so as to work again, I am sure I will yet, in spite of all obstacles, paint something worthy of my ideals." Among his richest endowments were the power of keeping close to the illusions of his youth, his buoyant optimism, and his large capacity of helpfulness to the struggling artist.

In his own conception of his work there was always a certain religious significance, "the thought of God's work expressed on earth through man." Gruelle believed in the gospel of encouragement and "art for the heart's sake," as he expressed it. To him there was a brotherhood of art. To possess talent brings a sense of responsibility toward the younger brother artist, and further, to mankind in general; the sense of a mission—"The duty of carrying the gospel of encouragement and uplift to all; to awaken a love and understanding of the beautiful and pure; and to so animate the impulse of this awakening as to bring its influence to bear on things of daily experience."

At another time Gruelle said: "The early struggles of art talent to give expression to itself is always an interesting one, and I regard Indiana as the one state in the Union as distinct and peculiar in this respect. What is true in its literary accomplishments is true in art as it is true in music; when men become adepts in their

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profession, they almost always forget the struggles out of which they evolved. It was said of the late George Inness that when he visited his early home an old friend of the family showed him a sketch made by a boy in the neighborhood and earnestly desired Mr. Inness' opinion as to whether he thought the boy would ever make a painter. Looking at the sketch for a few minutes, he said, 'That boy would make a good shoemaker, never a painter'; then the friend called his attention to the signature in the corner of the little canvas, and to his surprise he found the name of George Inness. This is the story of art."

Gruelle always gave encouragement. No one can truthfully say he ever cast a shadow on the path of any human being who was striving to make an impress upon the pages of life. He was known for his loyalty to his friends, and they were many; for he was a most lovable character. It may be too soon to estimate the full value of his contribution to art, but the fact that he won his way into the hearts of many people who have won their way into the ranks of those who are known as "world-builders" is sufficient.

The two sons of Richard B. Gruelle are both art students in the truest sense. John, the elder, without special preparation in an art school, took



LAKE MICHIGAN

OTTO STARK

OWNED BY FRANK C. BALL, MUNCIE, INDIANA

RICHARD B. GRUELLE

up the work of newspaper illustration, first with the Indianapolis *Star* and later with the Cleveland *Press*, where his political cartoons and his sketches of child life revealed his real nature and his capacity for this particular line of work. While visiting his parents at Norwalk, Connecticut, he submitted two drawings to the New York *Herald* for the supplement sheet, and was the successful contestant over two thousand competitors. His "Twee Deedle" had a long and successful run, making it necessary for him to maintain a studio in New York. He has illustrated many children's stories for Eastern publishers, besides continuing his newspaper work. The younger son, Justin C., has been a student of the John Herron Art School and the Art Students' League. He is now devoting his time to landscape-painting, possessing fine working qualities and some attainment.

OTTO STARK

How often a small and apparently inconsequential incident changes a life and leads one into a delectable somewhere that was entirely unthought of before. Otto Stark is fond of telling the incident of his boyhood that caused him to take up art as his life-work. In his youthful days Indianapolis was still a village, with large open commons, great apple orchards in their prime,

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and fields of green pasture through which creeks ran. It was the custom of each family to provide the supply of milk by owning the original source; likewise it was the custom of the small boys of the family to drive the cows to pasture each morning and bring them home at night. One such trip over the rough ground that was on the way to and from the grazing meadow was too much, for young Stark fell and severely sprained his ankle. He had been working at the woodcarver's bench in a commercial shop. Now that his weakened ankle would not allow of his standing at his work, he began the study of lithography. At the age of sixteen he was apprenticed to a Cincinnati lithographer and he became a student of the night classes in the Art Academy. It is often from the grind of the tutelage of the lithographer or the wood-engraver that youthful aspirants with mysterious yearnings and artistic desires find themselves.

In 1879, at the age of twenty years, eager for greater advantages, Stark went to New York, where he entered the Art Students' League, supporting himself by illustrating, designing, and lithography. At this time he began contributing to the various exhibitions of the country. Even though Munich was the art center then in vogue and the minds and hearts of many young artists were irresistibly turning in that direction,

young Stark had another ambition. By dividing his time between work and study, constantly adding to his knowledge as well as to his savings account, he was able in five years' time to set sail for Europe. He went directly to Paris, where he studied in l'Académie Julien, remaining for three years, during which time he exhibited twice at the Salon. It was under Gustave Boulanger, the noted painter of Oriental subjects, that he acquired that refinement of expression and technique that has been characteristic of his work.

He returned to America in 1887, bringing with him a wife and a little daughter. Work with a commercial firm took him to Philadelphia for a couple of years. He planned to make New York his permanent home, but when sorrow entered his family he decided to bring his four motherless children to live in his former home. When he took up his painting again it was but natural that child life should dominate his work, and we catch glimpses of the children among the flowers in the open or crossing the great stretches of weed-grown field or even in a more intimate way; for he painted them at their household tasks, at meal-time and sleepy-time. However great the pictures may be that are yet to be produced by Stark, this period of his work will always retain a strong individuality because of that sympathetic touch which each stroke of the brush

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expressed, love, purpose, and meaning that is not all art and yet is the highest art.

This understanding of youth has made him a rare teacher of art. In 1899 he became supervisor of art in the Manual Training High School, and he has wielded an influence that has meant a steady increase of the art interests not only at the Manual, with its growth and many teachers, but in the public schools of the city. This training is in no sense superficial, for many of the boys have gone from the Manual Training High School to take up some phase of art, painting, illustrating, or designing, while others have become architects, lithographers, or engravers. Many of the girls have become teachers of art. Not only the cultural side but the practical side of art is emphasized, and the thousands of pupils who came under Stark's influence go out into the world with a better understanding of the meaning of the beautiful which has a direct effect upon their lives and the community in which they live. Once when the School Board asked the eighth-grade pupils to write essays on "Why We Take Pride in Indianapolis," many used the names of prominent men. The name of James Whitcomb Riley led and that of Otto Stark closely followed.

His influence is also felt among his many pupils in the composition classes at the John



EARLY MORNING

OTTO STARK

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Herron Art School. This school work requires long hours of time, often reaching far into the night—time that might otherwise be spent in painting pictures to leave to posterity. Is it a greater thing to sacrifice personal ambition and help mold plastic young lives, training them to yield an influence that will be far-reaching in the future? Many nations agree with the man who said: “Art is the highest and finest expression of the natural life of all countries, the national reflection of the individual character, a language formed anew by every nation by reason of its inward natural forces, and in accordance with its needs, its inmost and purest essence, and with its political, social, and intellectual movements. It is a kind of necessary manifestation of power, and of the last highest artistic desires and moods, as well as of the last mysterious yearnings that have never been comprehended.”

The Indiana educational exhibit sent to the Panama-Pacific Exposition in 1915 by the State Department of Public Instruction exploited but one phase of educational work, the rural consolidated school, which carried an effective message to the many who studied this work of the boys and girls in rural districts. Stark was sent to San Francisco to supervise the arrangement of the details of the exhibit. Heads of schools

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from Canada and from foreign lands showed keen interest in the plan of work, for it carried a real message to the thousands who comprehended its scope.

Every man expresses in his work, whatever it may be, his distinguishing characteristics; he unconsciously reveals the thing that is significant of his own identity. In the work of Otto Stark a fine judgment in the selection of impressive and interpretive subjects stands out with individuality. He paints equally well in oil, in water-color, and in pastel. In the last he has plowed for himself his own furrow, so to speak; he has struck a distinctive note full of charm, developing a method in the use of a medium not frequently seen in landscape work, in which there is the combined use of charcoal, water-color, and colored crayon.

He works with truth and feeling, choosing for his subjects the illusive brilliancy and large sweep of the sky glowing with color, the rapidly floating or dark banks of clouds, the massed trees against the horizon, all the mistiness and charm of the twilight, always exquisite unity in his composition, caring more for the shifting of light and color than for the objects on which they play. He has his own manner and his own method of expressing his poems of mystery. When the day begins to wane and the heavens

OTTO STARK

are ablaze with color, when the lingering luminous twilight enshrouds everything and the last rays of the duplicated golden glow have gone, when the workmen think of home and the lights gleam from the windows, then the artist instinct rises to its height and Stark worships at the shrine of nature and brings to us truths that else would be hidden from our unseeing eyes.

He is an indefatigable worker, and this is the manner of his working: One evening at Lake Maxinkuckee, when the balmy air was full of that quiet calm that precedes a storm, we watched the charm of the approaching clouds as they drifted from the north and cast their ominous shadows over the leaden expanse of gray water. The artist quietly slipped from our midst, and with his sketching material was soon on the pier at the edge of the lake, where he made his sketch before the storm broke in a hurricane-like fury that drove all of us into the shelter of the summer cottage. The candles were lighted in the great room. We all gathered around the long table and told stories to while away the tedium of the evening. The fierce wind drifted in at the tiniest crevice; the many candles flickered and nearly went out; the white wax dripped down the sides in stalactite forms. As we watched it Stark began taking it off and modeling it into fairy-like images. His example was soon followed by the

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company, each one working out his summer hobby. Thereafter we made piers and buoys, anchors, and boats with sails full to the breeze; we modeled figures and flowers and birds on the wing, until the candles were diverted from their original purpose and the fairy imagery became a pleasant pastime during many long evenings. Early in the morning after the storm, while the mood of the preceding night's elements still lingered and before any of the cottagers were awake, Stark transferred his evening's sketch to canvas, and it was one of the first pictures of that summer's work to find a purchaser.

He brought to the attention of the quadruple family many wonderful things, until he became to them the "Seeing Eye." The early morning had its fascination for him; with each dawn he was ready to make his little journey to visualize the charm of the new day. He would take the little boat moored to the pier and row far out into the lake, where one caught glimpses of the horizon through the trees and the effect of the early glow, or he would follow the "Indian trail" with its treacherous passes to the very brink of the swamp, or visit the marsh where the "lady-fingers" grew in their crimson glory, or down the winding north shore road—always where nature was most attractive and showed her subtlest aspect. As he returned each



THE BOATMAN

T. C. STEELE

OTTO STARK

day he was greeted by "Water Sprite," "Wood Nymph," "Sweet Violet" (all had earned an appellation), or some other of the art-loving family, who were always ready to admire and criticize as the sketches were hung on the time-softened brown walls of the cottage. Stark made us feel as Robert Louis Stevenson sang:

The world is so full of a number of things,
I am sure we should all be as happy as Kings!

Each separate day of the summer, we made our acknowledgment to the impressions of new beauty we were brought to appreciate in our immediate environment. For two summers Stark painted at Lake Maxinkuckee, holding an exhibit of his work at the Palmer House, which was visited by the throng of cottagers and summer guests.

In 1910 he bought a cottage on North Delaware Street and at once built an attractive studio in the rear, where he presents his work to the public and has his own work-shop. There he spends the interstice of time that is left him after performing his duties of training and educating the public.

Stark is fond of painting on the grounds of the Technical High School (formerly the arsenal) and from the tower of the main building. Looking toward the west, the city becomes en-

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chanting when the tall buildings, towers, and smokestacks break the line of the horizon and are enveloped in the haze of smoke with the glow of the setting sun beyond. Two pictures from this environment have won him special recognition. "Sunset Over the City" was the only Indiana canvas exhibited at the International Exposition of Art and History at Rome in 1911. "The Arsenal Bell," first shown in the eighth annual exhibit of Indiana artists' work at the John Herron Art Institute, won the first Holcomb prize of one hundred dollars as the most meritorious work presented by a resident artist in the state. "The Arsenal Bell" was painted from the top of the old building in which it has been since it mustered the troops to regimental practice for many years. The great bell is in the foreground, with the silhouette of a figure leaning against the railing of the parapet gazing out at the dimly lighted sky.

Another picture of note is the life-size, full-length portrait of General George Rogers Clark, which hangs in the State House. He is represented in middle life in the general's uniform of the colonial period, with a long military cloak hanging from the shoulders, making a very striking picture. Before painting this picture Stark made studies of the Jarvis and Jouet portraits of Clark and sought descriptions

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of him in the literature of the period. Indiana has been backward in commemorating in any manner the great men and events in her history. The only other picture of General Clark is of unknown origin and authenticity. It belongs to Vincennes University. The state is indebted to the Indiana Society of Sons of the Revolution for this painting. The unveiling of the portrait occurred at the annual dinner of the Sons at the Claypool Hotel, in Indianapolis, October 19, 1914. The portrait committee consisted of William Allen Wood, Judge Robert W. McBride, and Charles F. Remy. The portrait seems particularly fitting as a contribution of the Sons of the Revolution to the centennial celebration of the admission of Indiana as a state, since General Clark and his soldiers were the only connection of Indiana with the war of the Revolution.

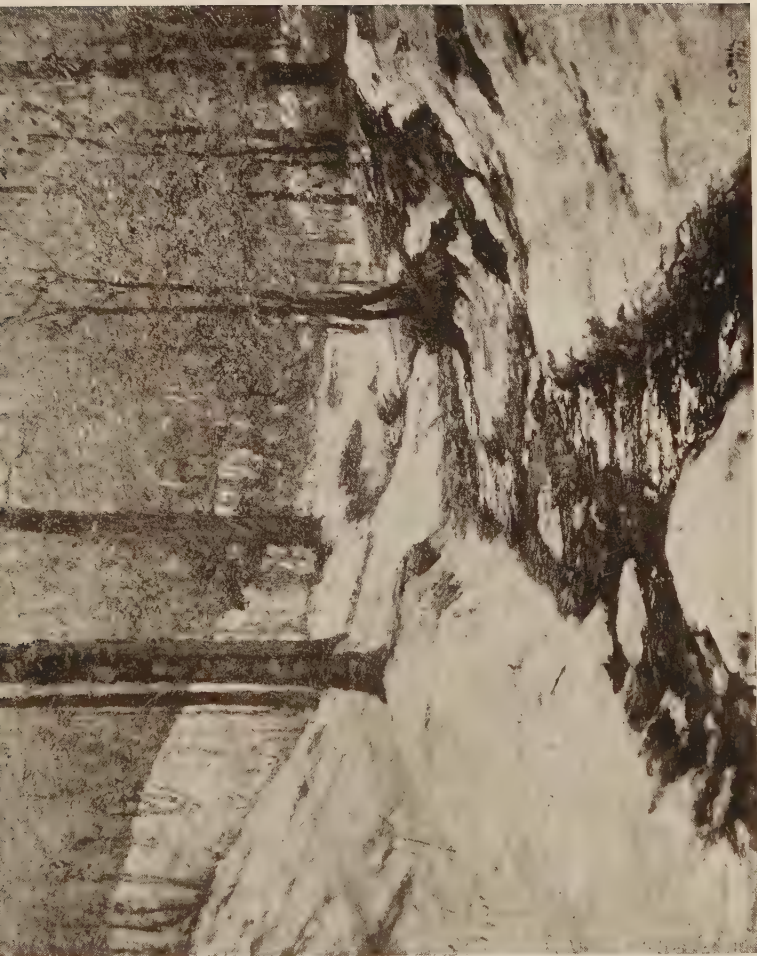
In 1913 Stark did his first work in mural painting, when he completed two decorations that reach from the wainscoting to the ceiling of the auditorium of the new school building at Pennsylvania and Thirty-third Streets. The motif for one is morning in the springtime, when the early blossoms are in their ephemeral glory, while the other represents the rugged strength of the hills and the autumnal coloring of sturdier trees casting lengthening shadows across the roadway.

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This work was quickly followed by other murals in the City Hospital, where he gave full play to the joyousness of his nature and his understanding of the happiness of children. In the dining-room for convalescing children he painted all the toys known to childhood in one great circus frolic. It is almost worth a child's being ill to have one glimpse of such fun; and, once being ill, what child could resist the vigorous vitality of this mural by refusing to grow daily stronger in an altogether admirable manner? At the close of the school year in 1919 Stark resigned his position as Director of Art in Manual Training High School, also the class in composition at the John Herron Art School in order to give his entire time to painting.

T. C. STEELE

"It was an old Gaelic shepherd who said, 'Every morning I take off my hat to the beauty of the world.' Like the shepherd the artist worships the beauty of the world; for his whole life's work is an endeavor to make permanent that which endures so short a time. The hours and the seasons, under the magic of light, weave and interweave the world of effect. Happy indeed is the artist if he can grasp and give again the beauty and significance of an hour in the changeable miracle of nature and make permanent upon



NEW FALLEN SNOW

T. C. STEELE

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his canvas the poignant charm of that which is so brief."

This is the philosophy of Theodore C. Steele, one who has been given the power to conserve in part the evanescent beauty of the world, of the great outdoors at whose shrine he worships, not only one hour when subject and mood and light are at their highest, but through the days and through the seasons to make a permanent record of that ephemeral moment when nature is at her best and which, as he says, is all too brief. When he chose the location of his present home among the hills of Brown County, he found both nature and the inhabitants in a primitive and undisturbed state of quietude; here the roadways wind at the foot of the gentle slopes of the undulating country and the very atmosphere is filled with the mist that lends the picture quality to the surroundings.

Steele was not willing simply to enjoy the attractive landscape, but in the midst of this eternal charm he has made his home. In 1907 he purchased a piece of land of two hundred acres. Perhaps it never had been or could be used for agricultural purposes, so it was in that attractive state in which great trees towered over the hill-sides and the undergrowth was undisturbed. Here, with all the abandon and interest of youth, Steele and his wife have built for themselves a

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home in the midst of a country abounding in beautiful picturesque woods and hills and valleys. On a hill six hundred feet above the surrounding country they have built a bungalow and studio, which one approaches by a winding roadway outlined by a row of varicolored iris. On the left is the vegetable-garden and a hedge of peonies; to the right clumps of shrubbery. Nearer the house the driveway enters great pergolas covered with scandent wistaria, fragrant honeysuckle, and climbing roses. Then the culmination of the hill is reached, an elevation of eleven hundred feet, and you come to the house, which has been appropriately named the "House of the Singing Winds." In the large living-room one feels a subtle interest in every picture on the wall, in every book on the shelves. In the ingle-nook is the ruddy glow and warmth of a wood fire. Over the fireplace Gustave Baumann has carved the slogan: "Every morning I take off my hat to the beauty of the world." Here one finds the pictures and books, soft old shawls, and richly colored rugs that betoken a long life in the environment of art. One turns and through the great north window catches a first glimpse of that marvelous nature that frames a constant picture, giving one a foretaste of what is to be found in the immediate neighborhood. Another interesting feature is the very large

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studio in close proximity—the culminating aspiration of every artist's desire. Here the season's work gradually accumulates and the large number of visitors that are received show the appreciation in which the artist is held. No day is without its expedition or some work accomplished, until one is led to believe that the fountain of perpetual youth and eternal energy may be found in the delectable environs of this charming estate. There are wide porches on every side of the house, which is on the apex of the hill. The railing is adjustable so that it may be removed at any point to free the view from obstruction.

There are three studios situated in different parts of the place, where materials and canvases are kept, and where diversified subjects invite attention and where shelter and outlook in rain or snow can be found. Steele finds so much of interest in the wooded hills and pleasant valleys, deep ravines and country roadsides, that he seldom goes beyond the boundaries of his own land in search of scenery. From early spring till late December he lives here, free from the interruptions or distractions of the city life, and probably his best work has been produced under these favorable conditions. The day is all too short to seize and record the transient beauty of the land. The fleeting hours, the transforming

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seasons, bring with them new pictures and suggestions that are never to be exhausted or depleted.

There is probably no county in the state that is crowded so full of the picturesque and the beautiful as is that one small section. Steele was the first artist to settle in this region, which has since become noted for its attractiveness to painters, many of whom have located permanently or spent seasons at the village of Nashville, the county-seat of Brown County.

Theodore Clement Steele was born in Owen County, Indiana. Four years later, his family moved to Waveland, Indiana, where he received his early education, which included some instruction in drawing. After graduating from the Waveland Academy he spent a short time in Cincinnati and Chicago, picking up what he could in the way of instruction in painting. He began to paint portraits when he was meagerly prepared for this difficult art. This he followed for a number of years, locating in Indianapolis in 1873. In 1880 it became possible for him to go to Munich and take a regular course in an art school, where he remained for five years.

In the meantime he had become interested in landscape, and after returning to Indianapolis his time was divided between landscape and portraiture. His portraits include many of the most



A SPRING MORNING

T. C. STEELE, A.N.A.

T. C. STEELE

eminent men and women of the state. In the list may be mentioned Benjamin Harrison, Charles W. Fairbanks, James Whitcomb Riley, W. H. H. Miller, Mrs. May Wright Sewall, Miss Catherine Merrill; five of the governors of the state, Porter, Gray, Matthews, Hovey, and Chase. He has painted portraits of professors and presidents of the State University, including Presidents Bryan, Jordan, Swain, and, of the older professors, Kirkwood, Wiley, and Ballantine; also Dr. Smart of Purdue University and Dr. Parsons of the State Normal. For a number of years Steele gave almost his entire time to portrait-painting. Then, as opportunity presented, he gradually devoted more time to landscape work, in which he finds greater delight. It is probable that he is better known to the general public in this field of work, on account of being represented by his landscapes in current exhibitions throughout the country.

After his return from foreign study Steele lived for a number of years in the old Tinker homestead. This property was later purchased by the Indianapolis Art Association for the permanent location of the John Herron Art Institute. In 1899 he and J. Ottis Adams purchased a house in the suburbs of Brookville, where they built studios. For six years this was their summer home, and here many of Steele's

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best pictures were painted. Before this several summers were spent at Old Vernon, Hanover on the Ohio, and on the Muscatatuck River, as well as on the Pacific coast.

Steele has served upon many important art juries at home, in Chicago, and in Cincinnati as well as on the international jury for the acceptance of American paintings for exhibition in Paris in 1900. He was a member of both the Jury of Selection and Awards at the exposition in 1904 at St. Louis and the Panama-Pacific Exposition in 1915. Early in 1910 there was a retrospective exhibit of his paintings, showing about seventy canvases, covering the entire range of his work from 1873 to date. It marked his development through the different periods and showed how he has been influenced by his environment and the epitome of the trend of contemporary art. His work is to be found in the permanent collection of many museums.

In 1898 Wabash College conferred upon T. C. Steele the honorary degree of Master of Arts and at the commencement exercises of the State University, June 20, 1916, a worthy tribute was paid to the high esteem in which he is held by the people of Indiana as an artist, a citizen, and a gentleman of fine scholarly tastes by conferring on him the honorary degree of Doctor of Laws.

T. C. STEELE

The international jury of the American Federation of Arts asked the privilege of including works by Steele in their exhibitions which are sent throughout the country. The name of Theodore C. Steele was presented by Gardner Symons to the National Academy of Design for membership as an "Associate" at the annual meeting in New York City in April, 1913. Ben Foster said he received the first applause for any speech he ever made in his life in eulogizing Steele's paintings. There were thirteen other names presented at the same time, and Steele was elected an A. N. A. by the highest vote accorded any of the candidates, with the single exception of Ralph A. Blakelock, who was unanimously elected. To qualify, every member must present the Academy with his own portrait in oil colors, to be preserved in the gallery of that institution. To comply with this unalterable law, Steele went to Boston to have his portrait painted by Frank H. Tompkins. There was some discussion between the two artists over the pose, which ended by the painting of two portraits, one full face and the other in profile. One was retained, and the other sent to the gallery that contains the most famous permanent collection of portraits in America.

With the first appearance of spring, Steele's winter sojourn in the city is quickly ended and

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he returns to the country to watch the development of the season from beginning to fruition, living close to nature in all her changing aspects and her infinite variety of moods, and analyzing the opalescent tones and colorful haze of the atmosphere that lingers over the hills.

His work shows the artist's sympathy and technical grasp of his subjects and a comprehension of the majestic aspects of nature. He produces the effect desired with a freedom and apparent facility that seem to be the result of most perfect accord with his subject and a skill disdainful of all difficulties in landscape-painting.

Steele's self-instruction outweighs in vast proportion all he has received from others. He has not ceased to grow with the years. Each season's exhibition of his work shows a constant advance, a keener appreciation, a greater love for and a better understanding of that country where he takes off his hat to the beauty of the world. Tolstoy has said: "If one has a marvelous experience in life or comes in contact with nature in one of her sublimer moods, we feel we must give it to others; if we succeed we are artists." It is the particular faculty of presenting nature to us in the sublimer moods and making us feel the vast expanse of beauty by which we are surrounded that is the particular charm of Steele's pictures. They present a sympathetic and single-



HUNNICUTT VALLEY

T. C. STEELE, A.N.A.

minded understanding of nature, with much feeling for the influence of light and atmosphere.

The roadway winding down the hill, with its six-foot border of blooming shrubs and flowers, is the result of the artistic planning of Mrs. Steele. Departing guests pause at the gateway, loath to leave the delightful atmosphere and generous hospitality of the "House of the Singing Winds."

IX. THE ART ASSOCIATION OF INDIANAPOLIS AND THE SOCIETY OF WESTERN ARTISTS

THERE was one woman, long a resident of Indianapolis, who was always eager for the promotion of higher and better things for her home city, whose name will ever be connected with the origin of the Art Association. May Wright Sewall was a woman of exalted ideals, broad vision, and untiring enthusiasm. She was instrumental in bringing to Indianapolis many of the best lecturers on various subjects and assisted in establishing many permanent innovations.

To further the art interests of the city, Mrs. Sewall invited Mrs. Nancy H. Adsit of Milwaukee, Wisconsin, to give a series of illustrated lectures on ceramics in the winter of 1881; again in 1882 she lectured on engravings and etchings. On the occasion of the last lecture Mrs. Sewall invited those interested to meet in her parlor to discuss the desirability and the feasibility of organizing a society for the study and promotion of art. The proposition received a cordial response. At the first meeting a committee of ten

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was elected from the number present to draw up a constitution and a plan of work. This decemvirate held ten meetings, and the result of its deliberations was a constitution that was adopted at a public meeting, May 7, 1883, at the Denison Hotel, to which all art-loving people resident in Indianapolis were invited. At that meeting officers were elected as follows: Albert E. Fletcher, president; Mrs. Mary Sharpe Moore, Mrs. Laurel Locke Fletcher, and Mrs. Mary Sanders Judah, vice-presidents; Mrs. May Wright Sewall, recording secretary; Anna Dunlap, treasurer; H. B. Palmer, corresponding secretary. The directors were Mrs. Esther M. Bradshaw, the Rev. N. A. Hyde, Thomas E. Hibben, Dr. Henry Jameson, Sue M. Ketcham, Mrs. Mary A. Pratt, and Belle M. Sharpe.

It was the ambition of the newly formed association to include producers as well as appreciators of art. The working members were divided into three groups: the colorists under the direction of Thomas E. Hibben; the etchers under Mrs. Mary A. Pratt; the students under the supervision of Belle M. Sharpe.

Realizing the first requisite to be good exhibits, Sue M. Ketcham was sent to New York City to secure the best available pictures for an exhibition, which was held in the English Hotel block for three weeks during November, 1883.

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It contained four hundred and fifty-three paintings, the work of one hundred and thirty-seven Eastern artists. The first picture owned by the Art Association was purchased from this collection, "Running for Anchorage," by Harry Chase. "An Anxious Mother" by Percival De Luce was presented to the association by the Girls' Classical School.

The unusual interest shown in this exhibition developed the idea and plan on the part of the board of directors to provide a local means for art instruction. A school was opened early in the following year,¹ and the heavy expense connected with its maintenance precluded an exhibition in 1884. With this exception there has been continuous annual exhibition of paintings as well as minor exhibitions of etchings, drawings, pottery, woodcarving, Oriental draperies, and such things as were available from time to time.

Lectures and art talks have continued with more or less regularity. For the first twelve years the entire financial resources of the association were limited to the membership fees,² and the small amount realized from exhibits. For a period of time monthly meetings were arranged at which papers were presented on the history of art, artists, and correlated topics by

¹ For further reference see "Art Schools."

² Annual dues are ten dollars.



THE JOHN HERRON ART INSTITUTE

PHOTOGRAPH

THE ART ASSOCIATION

the members, which continued until 1887. There was a course of lectures in 1885 on "The Masterpieces of Michelangelo and Raphael" by Dr. William F. Harris, followed by an interval of five years without a lecture. In 1890 they were again resumed, at first with a single art lecture for the winter.

There were two formal meetings each year, the one known as the president's reception, the other the annual business meeting. For many years distinguished guests were few. In the winter of 1890 the sculptor Harriet G. Hosmer was a guest, and at the president's reception in 1897 Miss Hosmer and also the Countess di Brazza were present. At this time the plaster cast of the "Browning Hands" was presented to the association by the artist, Miss Hosmer.¹

The first exhibit of Indiana artists consisted of seventy-one pictures and was held in 1885 by "Ye Hoosier Colony," the members of which had but recently returned from studying in Munich. This was held in the Old Plymouth Church, located at the northwest corner of the Circle and Market Street. This exhibit included

¹ Harriet Hosmer was spending some months with a relative, Mrs. Fuller, in Terre Haute. Here she had a very private room where no one was admitted, in which she spent hours in seclusion. She was very peculiar in appearance, dressed outlandishly and was extremely offhand and independent, all of which created more or less curiosity. It was discovered later that she was making an intensive study of perpetual motion.

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only the work of William Forsyth and T. C. Steele. The catalogue was illustrated with etchings from the originals in the exhibit by members of the Bohe Club.¹ It was the first and only catalogue issued by the Art Association illustrated in this manner. In 1894 a purely Indiana exhibit was held in rooms in the Denison Hotel, showing the work of William Forsyth, Richard B. Gruelle, Otto Stark, and T. C. Steele. From this exhibition sprang the special designation Hoosier Group.

The annual exhibitions of the Art Association in the following twenty years were worthy examples of the best art in America. They were held in whatever place seemed most suitable and available. The Masonic Hall was used on various occasions; in 1888 a storeroom at 33 South Meridian Street was the location; then a room on North Pennsylvania Street served the purpose. Smaller exhibits were held in the residences of the untiring and energetic members.

From 1883 to 1890 the board of directors held their monthly meetings at private houses, usually at the residence of the president, while the annual meetings of the association generally convened at the Denison Hotel. From 1890 to 1896 the meetings of the board of directors were held in

¹ Charles L. McDonald, T. C. Hibben, F. A. Hetherington, William Forsyth, and Charles A. Nicoli.

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the Columbia Club, where for the same period of time the pictures were hung that were owned by the Art Association. In October of 1896 the general and special meetings of the Art Association were held in the Propylæum, which remained the headquarters for the association until the purchase of the Talbott place and the opening of the old homestead as a museum.

In 1895 the association received a great impetus through being made the residuary legatee of the estate of the late John Herron, by whose will property amounting to something over two hundred thousand dollars was bequeathed to the Art Association. John Herron was an Englishman by birth, who was brought to America in his infancy, and was reared in Chester County, Pennsylvania. Later he removed to Indiana, and lived on a farm in Franklin County. The last twelve years of his life were spent in Indianapolis, where he invested in real estate. The money was left to establish an art museum and school, which obligation the Art Association has fulfilled. Out of this fund the Talbott place at Sixteenth and Pennsylvania Streets was bought at an expense of fifty thousand dollars. A museum and art school was opened in January, 1902, in the old homestead on the property. In the spring of 1905 this building was removed and

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the present museum erected; this was dedicated November 20, 1906.

This marked the beginning of larger and more frequent exhibits, making the institution vital to the life of the entire city. With the building of the new museum there was a well-organized effort to reach every class of citizen, that he might find encouragement there for bettering his work. An effort has been made to keep the museum an esthetic place to house the beautiful examples of art of preceding ages; to make it an educational place where inspiration may be gained to make our industries more artistic; to make it a place of inspiration and culture where the true art lover may exercise his intelligent appreciation and find uplift. The effect in broadening the tastes of the people and inculcating appreciation of the beautiful have been most marked. The appeal of the Art Institute is not primarily to artists. There are exhibits of household wares, furniture, embroidery, laces, etc., of interest to all home-makers. To possess a discerning taste in pictures or sculpture is desirable and highly important; to be able to choose home furnishings that are beautiful and not necessarily expensive is exceedingly useful knowledge. The Art Institute encourages both acquirements. Moreover, it performs commendable service in aiding young artists whose abili-



MEMORIAL TABLET TO JOHN HERRON

KARL BITTER

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ties might otherwise be overlooked through a long period of years.

The institute has made a steady growth in all its departments, broadening its scope and extending its usefulness. Already the museum and school have outgrown their respective buildings. The present museum building is only a unit of the original plan, which it was necessary to curtail on account of lack of funds.

In 1908 began a series of exhibitions known as the Annual Exhibition of Works by Indiana Artists. This includes not only painting but sculpture and the applied arts. All work is subject to the approval of a jury committee elected by a vote of the exhibitors of the previous year. In the spring exhibition of 1915 J. Irving Holcomb offered a gold medal, to be known as the "Holcomb Prize," which was afterward changed to consist of one hundred dollars, to be awarded for a painting of special excellence in the annual exhibition to artists resident in Indiana. The Art Association offers another prize of equal amount for a painting by an artist not represented in the museum's permanent collection. The jury recommends in the order of preference the best three paintings from those eligible for this prize. To one of these the Fine Arts Committee awards the prize and the painting becomes the property of the Art Association. Hon-

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orable mention is given to each of the other paintings selected. Each year has shown a gratifying growth and a decided step forward over the preceding year in the number of exhibitors, in the variety of subjects, and in the manner of handling the work presented by the Indiana artists.

When the Art Association moved into the Talbott homestead it became necessary to have regular attendants. Anna Turrell, a niece of the benefactor, was selected curator in February, 1902. She had the entire management of the museum until it was deemed necessary to have a director; then, when the library was established, she was made librarian.

The increasing growth and interest in the museum soon demanded more assistance, and William Henry Fox became managing director April 1, 1905, which position he occupied until July, 1910. He resigned to accept the assistant commissionership for the United States at the International Exposition in Rome. After a short interval Milton Matter served as acting director for a few months. On May 1, 1912, Frederick Allen Whiting of Boston became director, which position he resigned after one year of successful work to accept another of similar nature in Cleveland, Ohio. The position was then filled by the appointment of Harold Haven

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Brown, who is director not only of the museum but of the art school. In 1909 William Coughlen was elected as secretary of the association and took up active duties at the museum; in the intervals when the institute has been without a director he has assumed the work of the director of the museum as well as of the school. He resigned in April, 1920.

The presidents of the Art Association of Indianapolis have been:

Albert E. Fletcher, 1883—resigned.

Nathaniel A. Hyde, 1883—1893.

May Wright Sewall, 1893—1898.

Hugh H. Hanna, 1898—1904.

India C. Harris, 1904—1907.

Evans Woollen, 1907—

In 1896, while the influence of the Columbian Exposition was still to be felt throughout the Middle West, a self-constituted body of the more prominent artists of Indianapolis, Cincinnati, Chicago, and St. Louis, with a few men from Detroit and Cleveland, met formally in Chicago and organized the Society of Western Artists "for the purpose of uniting artists in fellowship and of combining their efforts in the advancement of art." The Indiana artists prominent in this organization were J. Ottis Adams, J. E. Bundy, William Forsyth, Otto Stark, T. C. Steele, and later Clifton A. Wheeler—all of

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whom have filled the various offices of the society, lending their aid from the first to the general success of the undertaking.

The society was organized in chapters representing various cities of the West and their corresponding districts, including Indianapolis, Chicago, St. Louis, and Cincinnati, artists living in outlying districts being affiliated through the various cities. It sprang into being at an opportune moment when the eyes of the world had been centered on the exposition at Chicago, which induced a realization that there was a Western art and afforded a splendid opportunity for creating American appreciation and enjoyment of Western creative ability.

Among the artists exhibiting from year to year are many who have already won their laurels and are recognized exhibitors in the Eastern galleries and others who are working to gain that recognition. The society has done much to widen the horizon not only of the artist but of an appreciation and sentiment on the part of the Western public, who look forward to the "show" as to an annual event, eager to see what some favorite artist has produced in the preceding year and to note the extent of his recent development.

There is a provision for associate members which permits the work of the younger artists



PHOTOGRAPH

THE JOHN HERRON ART SCHOOL

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to be included in the annual exhibition; in this list have been shown canvases by the following artists from Indiana: R. B. Gruelle, Jessie Hamilton, Agnes Hamilton, Howard M. Coots, Estelle Peel Izor, Winifred Adams, Dorothy Morlan, Roy Trobaugh, Emma B. King, Lucy Taggart, Martinus Andersen, Carl Graf, Laura Fry, Leon A. Makielski, and others. It is a means of bringing before the public and introducing a host of young artists who have been trained in the excellent art schools of the West, often followed by study in Europe. This brings into the exhibits new canvases that show serious expression of fresh and interesting artistic personalities. This wide variety and freedom really represents, in a way, the deep interest in artistic expression that is so rapidly growing in the West. Being an itinerant exhibition, its display affords admirable opportunity for the work to be studied by a large circle of interested devotees.

In 1906 there was inaugurated the "Fine Arts Building Prize" of five hundred dollars, an annual gift of the corporation of the Fine Arts Building of Chicago. An interesting phase of every annual exhibition has been the very strong showing made by the Indiana artists. They display a large number of paintings characterized by quality and atmosphere that gives a distinctive note to their work.

X. ART SCHOOLS AND FORMER PUPILS

THE earliest organized art school in Indiana was that opened in Indianapolis in October, 1877, and known as the Indiana School of Art. It flourished for a short period and came to an untimely end in November, 1879. In 1884, the year following the organization of the Art Association, an effort was made by that organization to establish an art school, "for instruction in the various branches of art." This school was opened January 10, 1884, in one of the parlors of the Denison Hotel. Later the school occupied rooms in the old Plymouth Church on the west side of Meridian Street, near Ohio. Sue Ketcham was appointed by the board to find an instructor for the school. She went to Chicago to consult John H. Vanderpoel and Alexander Schilling, and upon their recommendations Charles L. McDonald¹ was secured. He was young and full of enthusiasm for his work. He came to Indianapolis on Monday night and taught Tuesday and Wed-

¹ Charles L. McDonald has long lived in Washington, D. C. He was a successful portrait-painter until he met with an accident that disabled him for life.

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nesday, returning to Chicago for the remainder of the week. Miss Ketcham also taught in the school. Thirty or more eager, earnest students were enrolled. There was no standard of admission; beginners were welcome as well as those with some attainment. All began drawing from the cast in charcoal.

Among the students were Lily Stevenson, Mary Y. Robinson, Ada Cominger, Emma B. King, and Harry Williamson. The youngest student was Florence Haywood, probably about seven years old. She came every lesson day with her mother for a twenty-minute lesson, on the advice of her uncle, Walter Shirlaw.¹

The business management of the school was assigned to a committee of directors consisting of Anna Dunlap, Henry S. Fraser, and May Wright Sewall. The teachers were efficient and devoted, the business management hopeful and untiring; but, *sans* endowment, *sans* material, *sans* proper quarters, it was found advisable to close the school after two years of continued effort.

At the close of this school Sue Ketcham spent two and a half years in Europe, studying music

¹ For a number of years now Florence Haywood has lived in Paris with her mother, acting as guide in the Louvre. She has published a book on the great paintings there, which was authorized by the French Government, and is the only book sold in that museum.

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and art. Many months were spent at Montreux, on Lake Geneva, Switzerland, where her art study really began under the direction of proficient teachers. When she returned to America she soon found her way to New York, where she entered the Art Students' League, studying in the life classes, and portraiture in the private studios of great painters.

She has given her highest allegiance to and for four years acted as vice-president of the Art Students' League, with its thousand students annually, whom she felt impelled to assist in every possible way. Of these students it is authoritatively stated that only one per cent make good, and only one-tenth of one per cent is ever heard from. Considering the continuous effort for years, the self-denial, the strain of hope, the discouragement to many, the result is appalling. She believed so thoroughly in the opportunity and in the work the League was accomplishing that she became a life member in order to lend greater assistance to the students. Her work has been in constant touch with the student life of New York. She painted with Chase at Shinnecock, Long Island, acting as secretary of the class one summer.

Feeling the fascination and the opportunity of the larger city, which was fast growing to be an art center, Sue Ketcham became a perma-

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nent resident of New York thirty years ago. For many years she has maintained a studio in Carnegie Hall, working and living in the atmosphere she has learned to love and make her own. Here she receives her friends, new and old; here she talks of her early art struggles and of art possibilities. The plan of her work is that suggested in Taine's "History of Art": "Success depends in knowing how to be patient, how to endure drudgery, how to make and remake, how to recommence and continue, without allowing the tide of anger or the flight of imagination to arrest or divert the daily effort."

Her summers are spent at Ogunquit, Maine. With every picture she paints there is the thought, "I am painting the ocean for Indiana." At Ogunquit she planned and built a cottage and studio suited to her individual needs. This is also the summer haunt of the artist Charles Woodbury and his always large class of students. Since 1906 Miss Ketcham has acted as manager of this summer school while she carried forward her own work, which recently has partaken of the life of the rock-bound coast and the sea in its many aspects. In recent years her marine views have become even better known than her portraits. Her portrait of "My Mother," which was first exhibited at the Chicago World's Fair, has elicited much praise. She

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exhibited a marine at the St. Louis Exposition, and is a regular exhibitor at the annual Eastern exhibitions.

Sue Ketcham designed and presented the original drawing for a seal to the Daughters of Indiana in New York, and they conferred on her the honor of being a life member of the society, as well as the office of honorary vice-president.

As to her method of painting, she believes in the firm foundation of knowing how to draw, and then working with painstaking precision, expressing one's own character, temperament, and individuality, without hurry, and with repeated sittings if necessary, until the development of the work is the impression the artist would express.

The third art school was opened in Indianapolis in 1888, under the direction of T. C. Steele, in Circle Hall, located in the northwest segment of the Circle. The entire second floor was leased for a term of years, and was remodeled in order to furnish ample light and needed conveniences. The aim of the school was to afford instruction in the principles of drawing and painting as a foundation for successful professional or amateur work and the best possible preparation for the appreciation of works of art. Later William Forsyth became connected with this school as a teacher.

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It succeeded in the sense that it developed a number of successful young students. The school conducted day classes in drawing and painting, and an evening class for young men, as well as Saturday classes for children.

In 1891 a number of persons, many of them members of the Art Association, came to the assistance of the school, and a reorganization was effected and the school was incorporated as the Indiana School of Art. This provided for a managing board of directors and regular subscribers, who contributed from five to twenty-five dollars each year in order to obtain sufficient equipment and to relieve the instructors from the heavy financial responsibility. The school continued in successful operation for six years, the enrolment one year numbering one hundred and twenty-two pupils.

In 1897 the building containing Circle Hall was torn down, and the school was brought to a close for the time being.

The Indiana Exhibition contains new work from year to year of Emma B. King, who has devoted her life to the expression and interpretation of nature. It was in the studio of Jacob Cox that she began her study of art, then in a local school before going to New York to enter the Art Students' League, and finally to Paris, where she entered l'Académie Julien, to remain

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for three years. In the succeeding years she has painted on the coast of New England, in the Adirondack Mountains and in our own and neighboring states. Her work is in oil and water-colors and includes portraits, figures, landscapes, street scenes, and still-life. She contributed murals to the Indianapolis City Hospital. She is a life member of the Art Students' League and the Society of Women Painters and Sculptors of America, an organization enrolling many prominent women artists of this country.

Roda Selleck has long been an encouraging teacher and a severe critic in the art department of Shortridge High School in Indianapolis. Her work has been in a large measure preparatory study to work in the crafts and in drawing and painting for more advanced schools.

The name of Mary Y. Robinson is connected with the earliest art school of Indianapolis, which she entered as a pupil when a child. Later she went East to study at the Art Students' League and with Chase at Shinnecock and in water-color with Rhoda Holms Nichols. After her return to Indianapolis she taught drawing for many years in the Girls' Classical School and in the children's department in the art school located in Circle Hall. For fifteen years or more she had classes in her own studio. She wrote and illustrated "The Songs of the Trees"; other



AN OUT-DOOR CLASS

PHOTOGRAPH

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of her illustrations have appeared in *St. Nicholas* and kindergarten magazines.

Among the number of students working about this time who have continued an interest in art are: Ada M. Comingor, Lucy A. Wilson, Julia Graydon Sharpe, Anna Hasselman, Sadie Weisenberger, deceased, Temp Tice, Elizabeth Driggs Bacon, Virginia Keep Clarke, Ruth Pratt Bobbs, Lucy Taggart, and Dorothy Morlan. The last paints with masculine strength and vigor. She sees the broad side of nature in its larger and graver aspects. Thought permeates all her work and her pictures are delineations of the big impressive moods of an approaching storm or of somber winter in the grip of ice and snow. Representative work is to be found in her murals in the City Hospital, where she has massed dark green trees in silhouette against the rolling hillside, which are again reflected in the quiet water of the foreground.

Ruth Pratt Bobbs and Lucy Taggart are conscientious workers in portraiture, often painting in a high key with a dash that holds the observer. They depict their sitters with a subtle grace, and a wealth of radiant color peculiarly rich in quality. They are both frequent exhibitors in the Eastern galleries.

The promise of a larger permanent community interest in things artistic is a foregone conclusion

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when the public schools are employing teachers of art who have had superior advantages for study in the art centers of America. The work of Estelle Peel Izor, for many years teacher of the advanced life classes in the Manual Training High School of Indianapolis, has been uniformly of the highest quality. She has introduced new and original courses of study on the practical applications of art, one in Costume Designing and another in Home Decoration. These have attracted the attention of the Eastern institutes that are teaching the applied arts, as well as the manufacturers of furniture and furnishings for the home.

She has a wide scope of achievement and is a frequent exhibitor. Her work is cleverly handled in both oil and water-color. Her pictures are in many private galleries and homes. She is also an author. The demand for the work she has created and developed being so insistently called for that it has recently been presented to the public in a volume entitled "Costume Designing and Home Planning."

In January, 1902, the old homestead that had been chosen as the site for the John Herron Art Institute was acquired by the Art Association. The museum was established in the old brick residence that for some time had been the home of T. C. Steele. At the beginning of the

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same year an art school was opened, with J. Ottis Adams instructor in painting and drawing; Brandt Steele instructor in nature study and its application to design and modern ornament; Alfred B. Lyon instructor in historic ornament and practical ornamental modeling and woodcarving; instruction for children was given in Saturday classes by Virginia Keep, Helen McKay, Bessie Hendricks, and Temp Tice. The last has been long identified with the art schools of Indianapolis, having been connected with the school opened in Circle Hall as instructor in water-color. She taught the children's classes. At the conclusion of the school year in 1905 Adams resigned, and was succeeded by William Forsyth, who took charge of the classes in drawing and painting.

In 1906 the school was conducted in the building of the Union Trust Company during the erection of the Art Institute. In the winter of 1907 the art school was temporarily located on the first floor of the institute, but the next year moved into its own quarters on the institute grounds.

Other artists appearing on the faculty at various times have been Otto Stark, Clifton A. Wheeler, William M. Allison, in painting and composition; Rudolph Schwarz, Helene Hibben, George Julian Zolnay, Alexander Sangernebo,

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and Walter Reed Williams in sculpture and modeling; Edna Browning Ruby, Harry E. Wood, Mary E. Brewer, Ernest B. Foster, Harry W. Ballard, and H. H. Brown in the department of applied design; Alice R. Hadley, ceramic decoration; Lovina Knowlton and Ruth Carey in bookbinding; in normal classes, Selma Neubacher (now Mrs. T. C. Steele), Lillian Weyl, Martha Feller King, Alice Benton Scott, Margaret Seegmiller, Lillian G. Swan, Roda Selleck, and Estelle P. Izor; in artistic anatomy, Dr. H. R. Allen and Dr. M. Thorner.

In the year 1909 began an affiliation of the Art Institute and the public schools of Indianapolis. Under an act of the Legislature in 1915 a fund was made possible for further coöperation between the schools and the museum. The doors were opened free to the public two days in the week, the high school pupils receiving instruction in the art school in life work from the model and the grade pupils in the general study of art. Through this connection free admission to the museum is given at all times to teachers and pupils, with the privilege of attending the lectures and other activities of the Art Association.

Since the establishment of the present museum there are many courses of lectures. The weeks are filled with informal talks to clubs and groups of school children. Space in the children's room



SEAL OF THE DAUGHTERS OF INDIANA IN NEW YORK
SUSAN M. KETCHAM

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is often wholly inadequate to accommodate the number of eager children present, and it frequently happens that the art talks must be repeated from two to three times in order that all the eager youngsters may be admitted to the room. This arrangement has brought about most satisfactory results; there has been a steady growth in interest that has proved to be a permanent and powerful factor in the art education of the city.

The museum library should be mentioned as one of the means of art study afforded by the institute that may be taken advantage of not only by those who are enrolled as art students but by all who visit the museum and care to make use of it.

It may be of interest to recall the names of some who have been students in the John Heron Art School. Fred Yohn, of New York City, famous as an illustrator, was a student in one of the earlier schools about twenty years ago. The institute has an old drawing that was made by him. In the present school the first students to enroll were Julia Graydon Sharpe and G. C. Henshaw, Lucy Wilson, Sadie Weisenburger, Temp Tice, and Bessie Hendricks; Helen McKay Steele, who did a series of full-page drawings one year for the *Star*, was at one time a student. There are also the names of

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Flora Lauter, who has studied in New York, Paris, Holland, and Spain; W. M. Allison, now doing commercial art work in New York; Martinus Andersen, whose landscapes have received much praise recently; Harry Carlisle, Worth Brehm, Hanson Booth, and Harvey Emerich, all illustrators in the East; Charles Tharpe and Kurt Vonnegut, Indianapolis architects; Grace Pearl Loehr, who is making a name for herself in New York doing artistic photography; Elsie Duden, now a teacher of art in a girls' school in Springfield, Missouri; Edward Haubrick, now with the American Lithographic Company in New York; Wayman Adams, who later studied with Chase in Italy and with Henri in Spain, and is now doing portrait-painting in New York and Indianapolis; Lucy Taggart, Dorothy Morlan of Irvington, Justin Gruelle, Simon Baus, whose work took a prize at the Wanamaker exhibit one year, and Thomas Stanley, a conscientious Quaker student.

Of the many students of the Art School some have remained to teach or work in the community in the face of the fact that a prophet, even though he be an artist, is without honor and has many hills to ascend.

Clifton A. Wheeler is an instructor in the John Herron Art School, where he was a student a few years ago. After this first period of

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study he went to New York to enter the classes of William M. Chase, where he became much interested in the work of the old masters. He went to Europe on two different occasions to study the masterpieces of the great galleries. While in New York he attended the lectures in literature, art, and science at the Cooper Institute. Later he was a member of a student party who studied with Chase in Rome, Florence, Venice, and Vienna, and won a Chase prize. In 1910 he again went to Europe, visiting the galleries of Italy, France, and Germany. At this time he met Hilda Drake, daughter of the late Alexander W. Drake, art director of the *Century Magazine*. Miss Drake was also an art student and a woman of unusual charm. She became Mrs. Wheeler before the end of the year. After the marriage they built a home and studio in Irvington, a suburb of Indianapolis, within a stone's throw of the glory of the Ellenberger woods, a haunt where the artists study the panoramic changes of the wonders of nature.

Wheeler works in decorative and imaginary lines. When he paints winter scenes, one feels that this is his special province. Oftentimes the snow is damply evaporating against leaden clouds; sometimes it is crisp and sparkling in the winter's sunshine, as it clings to the swaying wind-blown branches that are outlined against

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the cold blue of the winter sky. His interpretation of the crystalline clearness and the niveous winter air is individual and exceptional. His most successful work thus far is along decorative lines. Many of his murals are scattered over the state, and those in the City Hospital in Indianapolis are of unusual excellence.

He does not confine himself to any particular technique or subject, but he constantly surprises the public with each new exhibit by presenting something totally different—an entirely new note with an individuality of treatment not before shown. At times his work is impressionistic or his canvas will be full of the finest atmospheric qualities. He has the power of imagination to an unusual degree and is not satisfied with the realism in vogue.

The annual exhibition of the Pennsylvania Academy of Fine Arts has always been and is admittedly the art event *par excellence* of the entire country each year, and it is with a measure of pride that we note for the first time the name of Wayman Adams in the one hundred and ninth annual exhibition. His portrait of Booth Tarkington was well hung and was reproduced in the official catalogue.

He was a student in the John Herron Art School for three years, after which he spent the summer of 1910 with Chase in Italy, capturing



A MARINE, OGUNQUIT, MAINE

SUSAN M. KETCHAM

OWNED BY MRS. HENRY T. LANG, VICE-PRES. MUSEUM OF ART, MONTCLAIR, N. J.

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a Chase prize. In 1912 he was with Robert Henri in Spain, where he made many sketches of striking interest, impressions of street scenes, begging musicians, bull-fights, passing carriages, all vibrating with life and color essentially Spanish.

He has devoted himself entirely to portraiture, maintaining a studio in Indianapolis, but working a part of each year in the East where he has painted a number of portraits of men of distinction—Otis Skinner, the actor, Elisha R. Kennedy, trustee of the Brooklyn Museum, George McAneny, Marcus Marks, John McLure Hamilton and Joseph Pennell, artists, and Eugene Castello, artist and critic.

Adams' portraits are full of the character and individuality of the sitter. He avoids monotony and heightens the interest of his canvases with dashes of vivid color in drapery until each portrait has a distinct color note. He creates an interest through the spontaneity of his brush-work. He executes with rapidity and assurance, suppressing all that is unessential, including everything that is of actual interest and characteristic. He comprehends his subject; he models well the form beneath the garment; he understands and brings out the texture, never making it paramount, the interest being directed immediately to the sitter, and the characterization, though

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not elaborate, is direct and truthful. The canvas as a whole contains a delightful decorative quality, yet it remains a portrait. His portraits are modern in every sense. The people sit in their ordinary dress amid familiar surroundings, in an easy and unconventional manner. This assists him in gaining an insight into their character and creates a natural position that lends itself to the atmosphere of the finished work.

In 1915 he was one of a group that made up an exhibit at the MacDowell Club. The MacDowell Club plan dispenses with a jury and gives congenial self-organized and self-judging groups of painters and sculptors encouraging opportunity to exhibit their work for publicity, criticism, and sale at a minimum of expense and red tape.

His admirable portrait of Alexander Ernestinoff, director of the Indianapolis Orchestra, is a striking likeness and has qualities that attracted the attention of art-loving people even where the subject was unknown. It is a strong piece of characterization done with an unhesitating brush. It won the Thomas R. Proctor prize at the exhibition of the National Academy of Design in December, 1914, and was reproduced in the New York *Times*. The same portrait won the J. Irving Holcomb prize at the exhibit of the Indiana artists at the John Heron Art Institute in 1916. In 1919 it was one

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of the invited paintings at the first American exhibition at the Luxembourg Museum, Paris. In October of 1914 Adams held an exhibition of twenty portraits at the New York City Club that created much favorable comment. The portraits of J. Frank Hanley, James M. Ralston, and Thomas R. Marshall hanging in the row of Indiana's governors in the State Library are his work. He won the Newport Art Association gold medal in 1918 and the Mr. and Mrs. Frank G. Logan medal in 1919.

He painted portraits of children of all nationalities and races represented in Indianapolis. These paintings form the decoration in the children's ward of the Burdsal unit of the City Hospital. He chose for his models interesting children found on the city streets, children who may some time be inmates of that very ward. They are in their native costume and are cleverly executed.

Wayman Adams was appointed one of the "twelve eminent portrait-painters of American birth" commissioned to paint portraits of Americans who won renown in the world war. The American Portrait Foundation was established in 1918 by Christoffer Hannevig for a National Portrait Gallery. Adams was elected an Associate of the National Academy in April, 1921.

Simon P. Baus, a young artist, has made great

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strides in his work, and was a former student of the John Herron Art School. He showed unusual ability in his youth, making sketches of his boy friends. When he entered the Manual Training High School he developed quickly under the guidance of Otto Stark. He won the first prize in oil painting (the head of an old woman) at the Wanamaker Students' Exhibition in 1909. His work was again shown in Philadelphia in 1915 at the Pennsylvania Academy of Fine Arts, where he sold a monotype made from his portrait of Marie Gray. His work is spontaneous and pleasing, a sympathetic interpretation of personality. In landscape he paints with a broad brush, in a high key, producing a brilliancy and rendition of light with remarkable felicity. There is a massing of lights and shades, not often in the full strength of color, though he is not sparing of color. A suggestion of warm grays runs through most of his pictures, binding together the richer colors, giving them an undeniable charm. His work in the City Hospital is a splendid contribution to the murals of the State. He won the J. Irving Holcomb prize in 1919 at the annual Indiana exhibition.

Carl Graf worked for three years as a cartoonist on the Bedford *Daily Democrat* before entering the John Herron Art School, where he was an untiring and earnest student. His can-

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vases are full of vital motion. Though often small in size, they express strength and bigness. Vigor seems ever to be his keynote; he paints in the full strength of color. His mural "Elfin Grove," a charming fairy tale, is to be seen in the foyer hall of the City Hospital. The story explains how from perpetual sunshine and flames we now have the four seasons of the year.

Walter Hixon Isnogle, another student, has taken his place among the mural decorators of Indiana. Utilizing his knowledge of figure-drawing, he chose for his theme "Music, Literature, and Art," and acquitted himself with honor. His strong feeling for line and design has led him to place his figures, singly or in groups, with splendid freedom.

Other artists who were students and who are rapidly becoming regular exhibitors in the Indiana annual showing are the following: William Burgman, E. Chase Cassady, Jay Connaway, Randolph Coats, Howard M. Coots, Margaret Casanges, Frances M. Gladding, Marie Goth, Marie Chilton Gray, Paul Hadley, John W. Hardwick, Edward Haubrick, Hugh M. Herrick, Richard B. Hausdorfer, Roy M. Ketcham, Lynn T. Morgan, Lewis Mueller, Frederick Polly, Paul A. Randall, William E. Scott, Edward R. Sitzman, and others.

Glen Cooper Henshaw was a student of the

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John Herron Art School for a short period before going to Munich in 1902 and to Paris a year later, where he remained for the greater part of five years, studying in the schools and exhibiting in the salons from 1904 to 1908. The *American Art News* in speaking of his street sketches says: "In these presentments he shows especial individuality, and it is in these that appeal is made most strongly to his artistic sense. In their rendition he proves his ability. His freshness of vision and the free, unaffected, direct interpretation of subjects which he sees in a picturesque and realistic manner would seem to indicate for him a good future." He has spent much time sketching the street scenes along the water-front and the lower East Side of New York. The pastel and lighter work is often left suggestive, for he thoroughly believes the half is often more expressive than the whole. The street scenes possess a distinctive charm that have attracted discerning collectors in France and America.

His ability to delineate the character and unaffected simplicity of children with their youthful naïf expression is ingenious. He considers art rather than the intellect a manifestation of the feelings and emotions. "The emotions cannot be excited at will and cannot serve to produce art, when the thing is not done for its own

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sake alone." Mrs. Henshaw, a student of sculpture with an understanding of character, is a sympathetic companion and critic of her husband's work.

Another native Hoosier working in New York City is Martinus Andersen. He is making vivid studies full of vitality and impulse, full of freshness and spontaneity, which show the influence of the advance movement in art not inaptly described as the art of to-morrow. His work is receiving recognition in the art centers. His murals in the Indianapolis City Hospital are individual and purely decorative, handled in masses broken with short brush strokes of color. The color scheme is attractively balanced in lakes, forests, and clouds, while he charmingly adds the sensation of shade lurking beyond the sunshine.

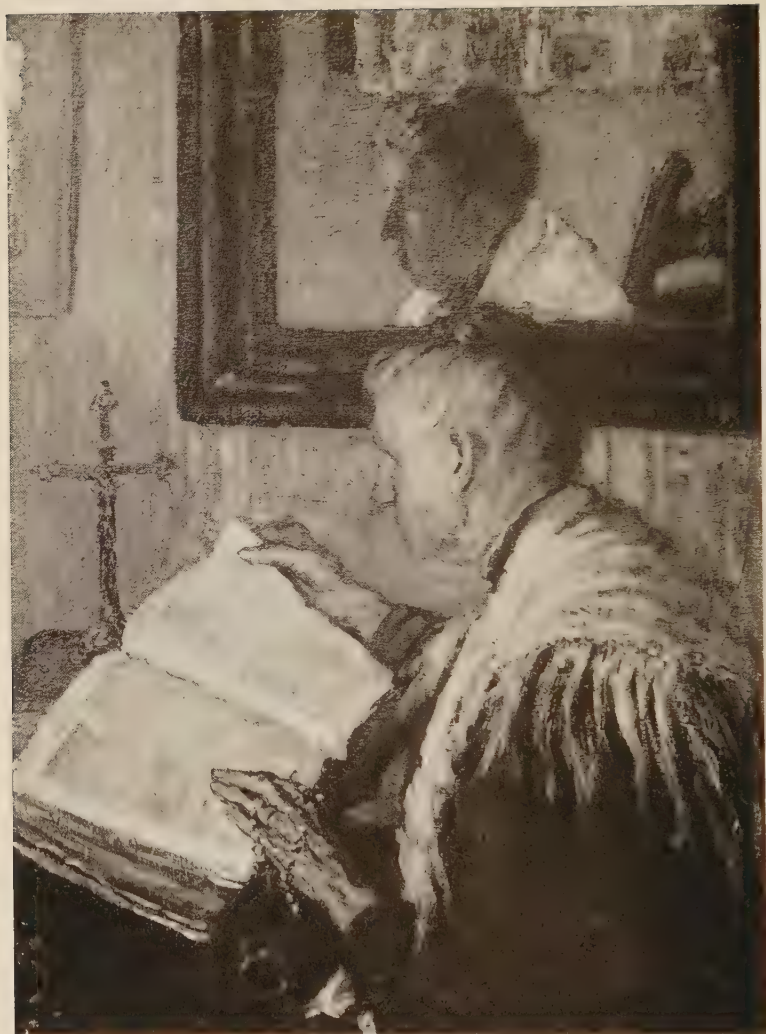
It has been said that Indiana is the birth-place of men of genius; Sir Joshua Reynolds said, "Genius is labor." Persistent effort to attain brings a measure of desired result and accomplishment. When Indiana does not offer all the capacity for research, Hoosiers have ever been free to make the whole world their laboratory, working on the threshold of inquiry, solving the point in question, becoming proficient until they are occupying substantial positions the length and breadth of the land. Indiana has

ART AND ARTISTS OF INDIANA

furnished her quota of artists who are residing in the East and who are factors in the creation of an American art. The very fragrance of art is in the atmosphere of Gotham, whether it be for the purpose of study in league or class. Here Indiana students abound. Even if the period of study is a part of the background and prosaic work is in the forefront, you will find the Indiana artist making his way; or, if he has arrived, his studio may be a place of luxury as well as a work-room.

Hoosiers are in evidence in New York, filling every position that art has to offer, from commercial work, craft work, designing, illustrating, the painting of miniatures, landscape, and portraits, to sculpture. Among those who are resident there are Elmer Taflinger, Frederick W. Ross, Charles Reiffel, Alexander Many, Albert Matzka, Flora Lauter, Theodora Larsh, Glen O. Coleman, Samuel B. Wylie, Charles B. Wright, Harry G. Williamson, Henry R. McGinnis, H. Vance Swope. In Boston we find Isaac Henry Caliga, who was born and lived many years in Auburn, Indiana. He was born with the name of Stiefel. Like Alma-Tadema he made bold to have a name of his own choosing. Daniel Kotz, formerly of South Bend, now maintains a studio at Park Ridge, New Jersey.

Olive Rush through a period of years devoted



THE QUIET HOUR

EMMA B. KING

ART SCHOOLS

considerable time to illustration, but felt its limitations. Later she took up the larger field of children's portraits, which she handles with a sympathetic appreciation. After a period of study in New York and Paris she became a resident of the former city for a number of years. In Paris she was an exhibitor in the galleries of the Grand Palais, while in America her pictures have been shown in all the museums. In 1913 she received the Boston Museum prize. In St. Andrew's Church, Wilmington, Delaware, are some elucidating altar panels entitled "The Gospel" which are her work. She works with equal facility in either oil or water-color. She was born in Fairmount, Indiana. In considering the sign-posts about her she found them all saying, "Take your own road if you wish to reach home," and in the open plain a path revealed itself that led her back to the dreams that have been hers from the beginning—the portraiture of little children.

Daniel Garber is distinctly an Indiana artist, though he lives, paints, and teaches in and near Philadelphia, where he is connected with the Pennsylvania Academy of Fine Arts. His canvases are striking features of the annual Indiana exhibition. In 1909 he achieved his first important success; then in rapid succession followed a long list of prizes and public recognition exhib-

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ited in the purchase of his pictures for museums.

William Carey Brazington and Edward Howard Griggs roamed wood and meadow in their youth, planning their future. Many years later Edward Howard Griggs, the lecturer, returned to Indianapolis when they laid William Carey Brazington, the artist, in his last resting-place. He told of their youthful hopes and dreams, of the artist's achievements and success, of how they had both received encouragement in the study classes of Oscar McCullough. Brazington spent one year in Paris, studying under such masters as Lucien Simon and Charles Cottet, after which he returned to New York, where he opened a studio in the Van Dyck Building and later in the Studio Building. His main work lay in the field of portrait-painting.

Among his most noteworthy portraits were those of the Hon. Chauncey Depew, the Rev. Beach of the American Church in Paris, and Sir Purdon-Clarke, formerly director of the Metropolitan Museum of Art. Besides these well-known names, Brazington painted the portraits of a large number of private individuals. He was especially successful in portraits of children and of typical American women.

Aside from his main field of work he made some remarkable studies from life, among them certain red-chalk drawings of the human face and

ART SCHOOLS

figure that are very beautiful. During the four years of failing health, when he was in Arizona, he made paintings of that Western desert and mountain scenery which indicate a step forward in his work in appreciation and mastery of color.

He was born in Westfield, Indiana, November 9, 1865, and lived in Indianapolis from 1884 to 1898. After his health failed he returned to Indiana, living in Southport, where he died July 12, 1914.

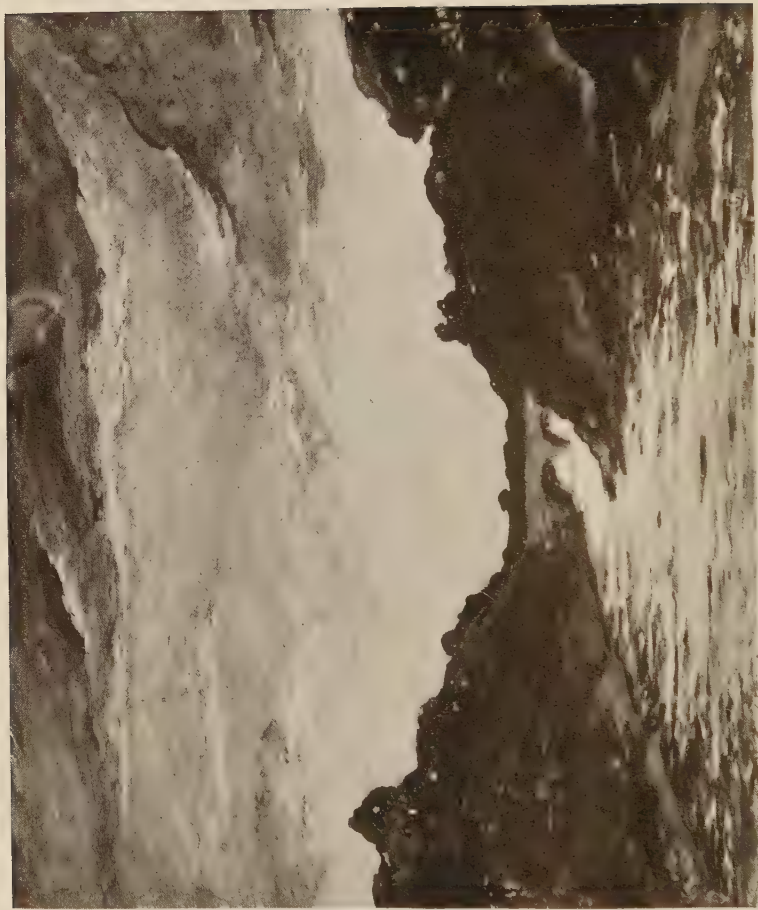
The work of Louis Paul Dessar is but slightly known in the place of his birth, since he has held but one exhibition in Indianapolis, and that several years ago. That he has succeeded as an artist is beyond peradventure. It is recalled that his father, a successful merchant, had very definite ideas as to his son's education and business calling, and failed entirely to encourage his inclination to follow the calling of art. Finally the father definitely committed himself by saying that when the youth could draw the father's portrait to his complete satisfaction he would grant him the privilege of real art study. It was not long before he was sent to New York, where he entered the National Academy of Design. It was here that he met the art student who became his wife, and together they went abroad in 1886 to study under Bouguereau, Fleury, and in the École des Beaux-Arts in Paris.

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He was attracted by the peasant life of the fisher-folk in northern France. He finally went to the little village of Trepied and became a habitant among these picturesque, earnest, stolid people, who were wont to perform their daily tasks in such a manner as to attract the artist. He mingled with them freely and many of his pictures date from this period.

His idea of obtaining a home was unique. After purchasing a small piece of ground much to his liking, he found himself without sufficient funds with which to build the coveted house. Nothing daunted, he determined on a purely original plan of building two rooms as a beginning; then, each time he sold a picture, he added another room, the intervening time revealing what was most needed and the plan—a romantic way of building, which terminated in a picturesque ensemble.

The poetic side of nature has great charm for Dessar. He paints moonlight scenes very effectively. He loves twilight and catches the feeling of the hour in a particular manner. He paints with great brilliancy of color, which is broadly handled. The pictures that interest him most are the ones he finishes in a hurry, feeling that to linger would be to lose much of the spontaneity and freshness that is so vigorously placed on his canvases.



AFTERGLOW

S. WEISENBURGER

XI. WILHELMINA SEEGMILLER (1866-1913)¹

LOVER, REVEALER, AND CREATOR OF BEAUTY; OPEN-MINDED
STUDENT, COMPETENT EXECUTIVE, INSPIRING LEADER,
BELOVED TEACHER, AUTHOR, ARTIST, AND POET;
A CHARMING AND LOVABLE WOMAN

She was a woman; one in whom
The springtime of her childish years
Had never lost its fresh perfume,
Though knowing well that life hath room
For many blights and many tears.

LOWELL.

WILHELMINA SEEGMILLER followed that which Plato called the true order of going. She used the beauties of the earth as steps along which to mount upward for the sake of that other beauty: going from one to two and from two to all fair forms and from fair forms to fair actions, and from fair actions to the divine beauty, pure, clear, and unalloyed, not clogged with the pollutions of mortality."

When the Master has some great work to be done, there seems to be some one created to carry out the plan. Wilhelmina Seegmiller believed unquestionably that art in its broadest sense is one of the purest and highest elements in human happiness. To be able to see beauty is a train-

¹ By permission of the *School Arts Magazine*, September, 1913.

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ing to the eye; to be able to apply it to life, a training to the mind; to be able to live in the midst of harmonious surroundings, a means to a better life. With these basic principles, through the children of the public schools she was able to penetrate some of the darkest homes, carrying light, beauty, and an uplift to many with whom she never came into direct contact.

She came to Indianapolis as an art instructor in the public schools in 1895, and, with the exception of brief absences for study, continued here until the close of her life-work. Otto Stark, a fellow teacher, who was closely associated with her in the work, paid her the following tribute:

It was said of Saint Gaudens, America's greatest sculptor, that he left the world a little better than he found it. Equally true would it be to say of Miss Seegmiller that because she lived and worked the world has been made a little better. Not as a sculptor or a painter or as a professional artist, talented though she was, do we think of her, but as a benefactor to childhood, as an innovator in art education, and as a great personality, her life influencing and enriching innumerable other lives toward higher ideals.

A teacher in the truest sense of the word, endowed to an unusual degree with executive and administrative ability, with noble purposes directing her great creative powers, she revolutionized the whole tendency of art education in the public schools. Full of initiative, endowed with wisdom and foresight, she was ever striving forward. Untiring in her devotion to her work, for which she had a passionate love, she inspired love and devotion toward it in those whose work she directed. With a tact which grew naturally out of her love for humanity, she gave herself without reserve to those who needed help, encouragement, and sympathy.

Such was the friend who for twenty years spent herself

WILHELMINA SEEGMILLER

for the good of this community and was a leader amongst us. These are the qualities which endeared her so greatly to the children and teachers of our public schools, and to her many friends at home and abroad, expressing herself in terms of beauty. In Miss Seegmiller's death our city lost one of the vital forces for good and her many friends throughout the length and breadth of the land bear eloquent witness to her far-reaching influence.

Early she learned that for the child to love the beautiful he must know the history of art and its growth from the primitive to the great art. So as rapidly as possible she placed in the hands of the teachers prints from the old masters, choice textiles of the past, the best of Japanese prints, the finest of pottery forms, and into thousands of homes of the rich and the poor was carried the hand work of the children patterned after the very best.

It has been only during the last two decades that America has awakened to the necessity of art education. The leaders of great industries have slowly come to appreciate that without an increased knowledge of artistic standards and processes their product could not advance or rise above the crude methods of untrained workmen. It has also been found that without art in public education a range of experience and enjoyment is closed to the children of the country. There are in every community young people with talent whose ability if properly trained would be of incalculable value to the country

ART AND ARTISTS OF INDIANA

socially and industrially. Miss Seegmiller felt that this field could be easily opened by placing art on a practical working basis in the public schools. She devoted much of her time to formulating working plans for art education. Her contribution in this line has been of unusual importance.

Her *Applied Arts Drawing Books*¹ have received the highest approbation and have been an educational success. This series consists of eight drawing books or one book a year through the grades. Some idea of the scope, the orderliness of the plan, the pedagogical and artistic excellence of these books, may be gathered by placing the eight in order side by side, and opening them all to the first page, then all to the second, and so on throughout. Nothing essential is omitted; nothing useless is included. Every drawing is right; every design is good. The course unfolds logically from first to last and from grade to grade, revealing a steady progression from the simple to the complex, from the primitive to the best, and all with the children ever in mind. These books are universally used throughout the schools of America. From June until January in 1914, more than a million copies were sold.

¹The advisory board for this work of Miss Seegmiller consisted of Walter Perry of Pratt Institute, James Hall, and Walter Sargent of Chicago University.



MEDITATION

LUCY M. TAGGART

OWNED BY THE LATE MRS. STOUGHTON A. FLETCHER

WILHELMINA SEEGMILLER

Miss Seegmiller contributed much happiness to child life in her "Rhymes for Little Readers," "Other Rhymes for Little Readers," and "Sing a Song of Seasons." The illustrations for the last were her own, and combined accurate botanical drawing as well as a fine decorative sense exultant with life. To the singer of this song of the seasons the growing world is a thing of joy and wonder:

THE SEEING EYES

The works of God are fair for naught
Unless our eyes in seeing
See hidden in the thing the thought
Which animates its being.

The shadow pictured in the lake
By every tree that trembles
Is cast for more than just the sake
Of that which it resembles.

The stars are lighted in the sky
Not merely for their shining:
But, like the light of loving eyes,
Have meanings worth divining.

The clouds around the mountain-peak,
The rivers in their winding,
Have secrets which to all who seek
Are precious in the finding.

Whoever at the coarsest sound
Still listens for the finest
Shall hear the noisy world go round
To music the divinest.

ART AND ARTISTS OF INDIANA

Whoever yearns to see aright
Because his heart is tender
Shall catch a glimpse of heavenly light
In every earthly splendor.

So, since the universe began
And till it shall be ended,
The soul of nature, soul of man,
And soul of God are blended.

Her charming interpretation of the sublimest in nature reaches and appeals directly to child life as well as to the mature mind. She possessed the understanding heart that enables a grown person to sympathize with children and to see the world through their eyes. Her poetry ranks with that of Robert Louis Stevenson's "Child's Garden of Verse." Her thought and its expression were as large as the world, and the influence of her work will continue.

She originated and arranged much material for school work: a four years' course in primary hand work; a succeeding course for the higher grades. She devised weaving mats of rough paper and soft colors; she also discovered tilo, a Japanese wood-shaving that is used in weaving mats and in basket-making; she introduced into the schools wood-block printing, stenciling, and other methods of making designs for beautifying materials used in the home. She was untiring in her efforts to broaden the outlook of the teachers with whom she worked; she gave of her

WILHELMINA SEEGMILLER

time and strength to lead classes for teachers after school hours and on Saturdays, that they might better understand the principles and have a foundation upon which to build the work of art instruction.

Her interest in beautifying the school-room and the children's work took the form of appealing to and fastening the child's sense of beauty. Under her inspiration there was an attempt to make the sketches of the children, however crude, demonstrate in a practical way that they could be beautiful and expressive. In this she worked alone for a period of time. Her sympathy, her enthusiasm, her understanding made her a prime favorite with the children in every part of the city. As she went into the primary grades, many times the faces of the little ones could not and did not give sufficient expression to their joy, and the tiny hands would break forth into exultant cheers for her whom they loved and whose personality and influence will long live in their memory.

She was invited to represent the United States at the International Congress of Art Educators and Manual Training Teachers which was held in London in August of 1908. It was impossible for her to attend on account of the publishing of her books at that time. They were loath to accept her refusal, and a second and

ART AND ARTISTS OF INDIANA

more urgent invitation and appeal was sent, begging her to come. There were only four persons in the United States to whom this invitation was extended, which shows the rank of her international reputation as a great organizer, an originator, and a brilliant supervisor.

Miss Seegmiller's philosophy included the thought that "art is not for the elect only, but is a verity for the great mass of people." With this idea in mind, she set about to create a greater use of the local museum by the teachers and children. The Art Association of Indianapolis appreciated the possibility of a larger field of usefulness from such coöperation, and in 1908 appointed a public school committee—Wilhelmina Seegmiller, chairman, Georgia Alexander, Louis Bacon, Calvin N. Kendall, and Mary Nicholson—with the expectation of enlarging the institution's value to the community by admitting free to the museum the teachers and pupils of the schools of the city; by providing weekly illustrated lectures; by providing the art teachers instruction in drawing and design at reduced rates; and by permitting fifty advanced pupils in drawing free instruction in the art school.

This work has grown steadily since its inception until thousands of children have become constant visitors, and the John Herron Art In-

WILHELMINA SEEGMILLER

stitute is not only a storehouse of art, but an institution of democracy supplemental to the work of the public school, forming the first illustration in the United States of the accomplishment of coöperation between schools and the larger use of the museum. To the attainment of this purpose Miss Seegmiller gave unsparingly of her thought and time. Her untiring efforts and her constant enthusiasm were a large factor in perfecting the actual arrangement. The inspiration of her interest and work will continue as a vital influence in this plan, which is conducive to producing an art-loving public. Florence Fitch, her successor, has continued the development of this work without interruption.

Wilhelmina Seegmiller was a Canadian by birth. She received her early training in the Goderich, Ontario, schools; later she studied in Toronto. In 1884 she moved to Grand Rapids, Michigan, where she passed the teachers' examination, and at the age of eighteen was appointed a teacher in the primary grade at the Wealthy Avenue school, where she gave such efficient service that later she was appointed principal of the school. During the time she was teaching she was studying art. Her work attracted the attention of educators, and she was appointed in 1888 director of art in the public schools at Allegheny, Pennsylvania. In 1893 she entered

ART AND ARTISTS OF INDIANA

Pratt Institute, and immediately after her graduation went to Europe for a short period, and then came to Indianapolis in the year 1895 as director of art instruction in the public schools, which position she held until her death in 1913.

She was ever an open-minded student and an inspiring leader. She possessed great executive ability and power to do important work; yet she labored so quietly and modestly that many scarcely knew she was in their midst or that she was the foremost teacher of art for children in America. Her influence spread to Europe through her published work. The painful suddenness of her death was peculiarly pathetic. Her work had just reached a position where it was receiving the highest praise of leading educators of the country, while she had undeveloped plans that would have added very materially to the advancement of art education.

It was characteristic of one who was a lover, a revealer, and a creator of beauty, an author, artist, and poet, that she should be an inspiring leader of her friends, and of her teachers, who were also her friends in the truest sense. So that her death not only left a gap in the ranks of art, but this charming and lovable woman who had touched her friends in a particularly fine sense left a great void in the hearts of a goodly host who will join with her in repeating:

WILHELMINA SEEGMILLER

A Hand-Clasp

Like beads upon a rosary
I count the joys of memory:
Blue sky seen through an open door,
A patch of sunlight on the floor,
A sunny and a shady spot,
A single blue forget-me-not,
Work, and rest at work-day's end,
A hand-clasp—yea, a hand-clasp, friend:
And here I pause, with thought of thee,
I lose the count on my rosary,
I reach my hand, thy hand to take:
Let's clasp once more for auld sake's sake.

XII. THE RICHMOND MOVEMENT

THE story of the origin and growth of a municipal art gallery in a Middle West city with a population of twenty-five thousand is also the story of the development of the artistic sense of a people touched by beauty that has reached a point of appreciation that encourages creation in its highest sense.

The esthetic development of this art center in our midst should be heralded as a stimulus from the highest steeple of every county-seat within the borders of our state. We are all seekers after knowledge, needing the encouragement of accomplishment, knowing full well that what has succeeded in one place is but an earnest of the future, that our educational system as a whole will not rest content until the best is embodied in the curriculum of the entire educational system of the state.

The love for art and the possibilities of local development in Richmond existed in an unusual sense in the fertile imagination of Ella Bond Johnston, who, with the assistance of other earnest persons, established within their midst an institution whose roots have run deep into the



THE RICHMOND MOVEMENT

fiber and consciousness of their people. The whole life of the city has been benefited by the continuous exhibits of the best in art until an opportunity for art knowledge has been given to a host of hungry people.

The Art Association of Richmond was organized in the year 1897 by a few public-spirited art-loving citizens. Ella Bond Johnston held the office of president for seventeen years, and then on account of art work in wider fields she turned it over to Mrs. Paul Comstock. The Hon. William Dudley Foulke has been vice-president since 1898; he was president the first year. Strickland Gillilan was the first secretary and served for several years. The first board of directors was composed of the superintendent of the public schools, the president of the school board, the supervisor of drawing, two school-teachers, two men of the local press, one lawyer, one merchant, one college professor, four artists, several club-women, and the town's most distinguished citizen, thus soliciting the vital interest of the community from the earliest inception of the movement; and since the beginning the exhibitions have been open free to all as often as they cared to come.

The expenses have been met by annual dues from association members of fifty cents and five dollars annually from sustaining members. In 1905 the association became an incorporate body,

ART AND ARTISTS OF INDIANA

with the purpose in view of acquiring by purchase and donation a permanent collection of works of art, of giving appreciative encouragement to all local artists, and of holding exhibitions of works of art by American artists and craftsmen.

Beginning with 1903, the city council made an annual appropriation of one hundred dollars for the regular expense fund. When a new state law governing cities made such an expenditure of public funds unlawful, the city attorney pleaded at some length that the widespread educational benefit derived from these exhibitions made the matter above the law and the council agreed unanimously to appropriate the usual amount from the public treasury for that year.

The exhibitions were first held in a central building of the public school, which was furnished gratis by the school board. The exhibitions took place in June at the close of the school year. The entire building was transformed for gallery purposes: desks were removed; backgrounds were arranged by the use of heavy burlap over blackboards; special lighting was adjusted and every detail planned to make the exhibition of pictures show to the best possible advantage. The greater part of the actual labor was performed by the corps of janitors in the regular employ, assisted by the active members

THE RICHMOND MOVEMENT

of the art association. From its earliest inception the exhibitions included examples of painting, sculpture, etchings, illustrations, artistic photography, original drawings, pottery, handicraft in metal, bookbinding, leather textile, and weaving.

In 1903 Daniel G. Reid, a former resident of Richmond, gave an annual purchasing fund of five hundred dollars, to be used in buying one painting from the annual exhibition to establish a permanent collection. The first picture purchased was "The Duett," by Henry Mosler.¹ Other pictures added in the succeeding years have been: "Late Afternoon, Litchfield Hills" by Ben Foster; "Old Pastures" by Leonard Ochtman; "Hare and Hounds" by H. M. Walcott; "At the Well" by Frank Vincent Du Mond; "The Hopi Mesa" by Albert L. Groll; "Peonies" by Robert Reid; "Fiesole, Florence" by John C. Johansen.

Other pictures have been bought as there was a surplus fund from the expenses, or the gifts of interested persons, until the permanent collection numbers very many pictures, some of which are: "Whitewater Valley" by T. C. Steele; "Blue Spring" by J. E. Bundy; "Roses"

¹ Henry Mosler spent his boyhood in Richmond, apprenticed to a cigarmaker. The early charcoal sketches that covered the whitewashed walls of the store-room of the elder Mosler and the small paintings in oil that hung unframed were a premonition of the talent and destiny of the celebrated artist.

ART AND ARTISTS OF INDIANA

by Mrs. H. S. St. John; "Sunlight and Shadow" by John Vanderpoel; "In Wonderland" by Mrs. Pauline Dohn Rudolph; "Building the Dam" by Charles C. Curran; "In Verdure Clad" by R. B. Gruelle; "Sunshine and Shadow" by Frank Girardin; "November Day" by Charles Conner.

Gifts to the Art Association are: "A Summer Afternoon" by J. Ottis Adams (presented by ladies of the Tuesday Aftermath); "The Tortoise Fountain" by Janet Scudder (presented by Warner Leeds); "A Corner of the Studio" by Gladys H. Wilkinson (Whitney-Hoff Museum Purchase, presented by the International Art Union, Paris); "Sketch for 'Gossip'," "Montana," "Cow Pasture, Vermont," and "Spirit of the Lily," by Walter Shirlaw, N. A. (gifts from Mrs. Walter Shirlaw); "Still Life," by Winifred Adams; "Self"—portrait by William M. Chase, purchased by equal contributions from Warner M. Leeds and the Art Association.

These annual exhibitions have become a "democratic festival" for Richmond, when interest and local pride are manifested by every civic department. The teachers and the pupils of both public and parochial schools study the exhibits in an intelligent manner. The parents of the children are interested; the florists send plants and cut flowers to beautify the building; the local piano company contributed annually for a number of



SOUTHERN INDIANA

DOROTHY MORLAN

THE RICHMOND MOVEMENT

years a complimentary concert; the orchestra and city band played gratis when invited to do so; the local papers furnished much helpful publicity to the work, and the neighboring towns sent visitors in numbers. One marked result has been the better decorations of the rooms of the public schools; most of the buildings own one or more paintings by artists of national reputation, among them being the works of Forsyth, Albright, Walter Palmer, Carlton Wiggins, William Wendt, J. E. Bundy, John Seaford, and Emma B. King.

Since its earliest inception the school board has lent hearty assistance and coöperation to the art movement in Richmond. When the time came to erect a new high school building, the work had so justified its existence and had become such an essential factor in the school life that a gallery for the permanent hanging of pictures was considered a potent factor in the school work. The architect, William B. Ittner, of St. Louis, conceived a working plan that has not been equaled: a large auditorium on the first floor, the library adjoining the art galleries on the third floor, the galleries consisting of three large rooms with skylights, electric-light troughs, and a suitable background for hanging. One of the smaller rooms contains the ever-increasing permanent collection of excellent pictures. The other rooms

ART AND ARTISTS OF INDIANA

are used to accommodate the current exhibits, which have increased in numbers through the years until there is scarcely a time when there is not an interesting collection of pictures to be seen, thus bringing into the midst of this art-loving and appreciative people exhibits that are the equal or the same shown in the Eastern museums of the larger cities.

The idea originated in Richmond and has been perfected in their public-school system. Now the plan has ceased to be an experiment and the wide corridors of other high schools are having proper lighting placed and constant exhibitions hung as a permanent educational feature. The direct results have been numerous. Aside from creating a seeing eye, higher thought, and an art appreciation, the supervisor of art uses the exhibits in making her lessons in drawing, color, and perspective better understood. The English teacher finds them helpful in supplementing her work in composition and story. The exhibits create in the child a desire, developing the power to do his own exploring; they help him to interpret his ideas. Ideas are the result of experience.

The pupils crowd the galleries whenever public talks are given on the pictures, and go voluntarily, alone or in groups, to study the paintings because they love them or to talk of them

THE RICHMOND MOVEMENT

with some kindred appreciative spirit. One direct result has been less loitering on the streets and less common gossip among the pupils. The galleries are open daily and at night when the night school is in session. They are used for receptions to parents and teachers by graduating classes of both the high school and the local college. Many meetings of clubs are held in the gallery during the exhibition season. The Art Study Committee of the Art Association holds all its meetings there; the Music Study Club has placed pianos in the gallery and meets there regularly, creating by these many activities a social center which is spoken of by Henry Turner Bailey ¹ in the highest praise:

The Richmond people have produced a model educational institution. Think of it! A kitchen, a gymnasium, and the oldest of the constructive arts on the ground floor and a library and an art gallery on the top. Verily the people who have turned the educational world right side up at last live in Richmond, Indiana. They have put the solid living-rooms of the manual worker beneath and the chambers of the imagery of the poet and artist above; they have builded at last a sure house, fully equipped for every good work and word, a fit home in which to bring up children who shall be worthy citizens of a republic.

It is impossible to estimate the educational value derived from this concentrated art movement for the period of twenty years in Richmond. A definite outgrowth is an interesting colony of

¹ In the "School Arts Book," April, 1912.

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painters consisting of J. E. Bundy, Charles Conner (deceased), Maude Kaufman Eggemeyer, Anna Newman, Charles Howard Clawson, A. W. Cregg, George H. Baker, Edgar Forkner, Frank J. Girardin, W. T. Eyden (deceased), W. T. Eyden, Jr., William A. Holly, M. T. Nordyke, and Alden Mote (deceased), who year after year have studied the works of the American masters that have been brought into their midst. In most instances this has been their only opportunity to see or study art, but they have made the most of this advantage, making noted progress in their work. Their paintings are hung annually and a Richmond prize awarded as well as honorable mention to the best canvas by a local artist. A stimulus has been given also to the local craft workers, who have steadily improved in their output.

In 1896 was established what is known as the Indiana Artists' Exhibit, inviting all Indiana artists to send their work. In 1906 the Mary T. R. Foulke annual prize of fifty dollars was awarded for the first time for the most meritorious painting shown by a resident Indiana artist, selected by a jury of three non-resident artists appointed by the board of directors.

From these exhibits Mrs. Johnston selected and organized in 1909 the Indiana Artists' Traveling Exhibit, and sent it over the state on a circuit



THE LONE SURVIVOR

CLIFTON A. WHEELER

THE RICHMOND MOVEMENT

of the smaller cities. This was the first exhibit of paintings by the artists of a state to be shown to the people of their own state. Mrs. Johnston managed it for three years during the time she was chairman of the Art Committee of the Indiana Federation of Women's Clubs, and then turned it over to the succeeding chairman, Mrs. H. B. Burnet. This exhibition has continued the work of the Federation through the years, and has met continuous success, there being many towns demanding the exhibit and many sales of good pictures.¹ There is a thirst for beauty in daily life that is being satisfied, proving that art is not the possession of a cult but an expression of the people for the people, and that it reaches its highest production when there is a vital expression of a vital need.

In order to make it possible to get an exhibit for Richmond of the highest order of merit at the least expense, Mrs. Johnston induced other large cities of Indiana to join in taking the same exhibit. In 1911 she organized the Indiana Circuit Exhibition of Paintings by American Artists, which she still manages and has shown in Richmond, Ft. Wayne, Lafayette, Terre Haute,

¹The Indiana Federation of Women's Clubs established the Art Department in 1902. The following have served as chairmen: Mrs. C. B. Woodworth of Ft. Wayne, 1902-1903; Miss Eliza Niblack of Indianapolis, 1904-1908; Mrs. Ella Bond Johnston of Richmond, 1909-1912; Mrs. Mary Q. Burnet of Indianapolis, 1912-1917; Mrs. Jesse Riddle, 1917-1920.

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Bloomington, Seymour, Greensburg, Vincennes, Anderson, Logansport, and Evansville. Nearly all of these cities are acquiring, by purchase from the exhibitions, a permanent collection of works of art.

Mrs. Johnston has further served the cause of art and brought honor to her city and state by serving as chairman of the Art Department of the General Federation of Women's Clubs, 1912-1916, and as Senior Docent in the Art Galleries of the Panama-Pacific International Exposition in 1915.

The love of the arts and a knowledge of what is best are being diffused throughout Indiana, stimulating and inspiring the imagination and creating an atmosphere that will give opportunity for native expression which means individuality.

The appreciation of art and the many exhibits of Eastern artists held in Richmond in the last quarter of a century have done much to encourage any latent talent and the local artists are numbered by the score. One of these is Charles Conner, who in his earliest youth possessed a naturally artistic temperament. He spent much time working in local factories learning the pattern-maker's trade, which he followed through his early life, devoting his spare hours to his favorite pursuit. His artistic talent found

CHARLES CONNER

expression at an early period, and his landscape sketches in black and white as well as oil and water-color attracted local attention when he was a very young man.

He devoted some time to music, playing the cornet in the Conner orchestra of Richmond. In 1887 the Conner brothers went to California and remained for a number of years. Conner continued his work with the brush and some of his Western landscapes had much merit. On his return to Richmond his development as an artist was quickly recognized and his work aroused very great interest when it was first shown in the Contemporary and Retrospective Exhibit of Indiana Art, held in Indianapolis in 1903. He sent only three pictures, "A Woodland Memory," "San Gabriel Valley," and "A Wet Night in February." Being the work of a hitherto unknown artist, they were received with unusual enthusiasm. "A Wet Night in February" has frequently been spoken of as his best production. It was hung at the St. Louis Exposition in the summer of 1904, where his work stood on an equal footing with the more widely known artists of the United States. This picture was painted in an old shop in Richmond to exhibit and illustrate some theory of technique in representing a misty night of rain and slush in a village street. Then, having proved his

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point, in his indifferent and unrestrained manner he gave the picture to a friend. His work was always an interpretation of the region in which he lived. The local atmosphere, the peculiar topography of hills, brooks, and low-lying meadows made a constant appeal to the artist's instinct.

The ill health that brought his life to an untimely close on February 15, 1905, was a severe handicap to his ambitions, and for many years it was a constant struggle to contribute the work he desired to the Richmond group of artists, who recognized his especial gift in landscape-painting. J. E. Bundy said of him at the time of his death: "I regard Conner as one of the strongest painters in the West, and in this I only voice the sentiment of other Western artists." His work was characterized by its broad and direct style, and in this respect his technique was different from other landscape artists of the West. His pictures all reflected his originality. His work was rugged, bold, and strong, and if it excelled in any one particular it was in color. He had an excellent conception of coloring and his work was always noteworthy because of this.

While Conner's technique was not perfect, yet few men wholly without the training of a master have of themselves acquired such a degree of efficiency. He portrayed detail with a few slight

JOHN E. BUNDY

touches of the brush, choosing for his subjects typical Indiana landscapes. The cooling shades of the woodland, the rural lane, and the mysterious reflections in the shaded pool or the hazy and distant horizon—these were all expressed in the same simple manner. The accents of nature's splendor have been caught in his canvases. He painted because there was a call from his innermost nature, a desire to give voice to the beauty of his environment.

Conner's notable pieces of work are to be found in various galleries. "In the Meadow" is owned by the Art Association of Indianapolis, "November Day" by the Art Association of Richmond, "The Woodland Pool" by the Indianapolis *Star*.

In the excellent work that has been accomplished by the Art Association and the public schools of Richmond, no one has lent more efficient aid or been more determined for the establishment of its success or had greater belief in the largeness of the undertaking than John Elwood Bundy. He has given freely of his time and assisted in every movement to further this cause. He has acted in the capacity of a director through many years; he has encouraged the younger and less experienced artists that have sprung up all around him and who are evidence, by the growth and development of their capacity, that the experiment has not only proved

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of specific interest to the cultured few or the adaptable youth, but that it has penetrated into the entire life of the city, and has proved conclusively that whosoever will may appreciate and enjoy art.

In 1888 Bundy became a resident of Richmond when he took charge of the Art Department of Earlham College, where he acted as instructor for eight years. Closely confined by his work of teaching, he found little time to give expression to the great passion of his life, and in 1896 he resigned from his position in order to devote his time exclusively to painting.

Then, with perfect liberty and exemption from every other occupation, he began as if it were anew the study of nature, working with his colors and canvas with a facility and ease of execution that gave him fresh encouragement. He studied to reveal nature, her various languages and the story she ever had to unfold.

The magnificent trees of the forest caught and held his attention. He lived with them from the earliest spring, when the swaying branches sent forth the bursting red-brown buds, through the stages of tender greens, into midsummer, when the full leaf cast its welcome and cooling shadows, on into the colorful glowing tints of the autumn. Even as the leaves left the branches one by one, he studied the contour of the trees

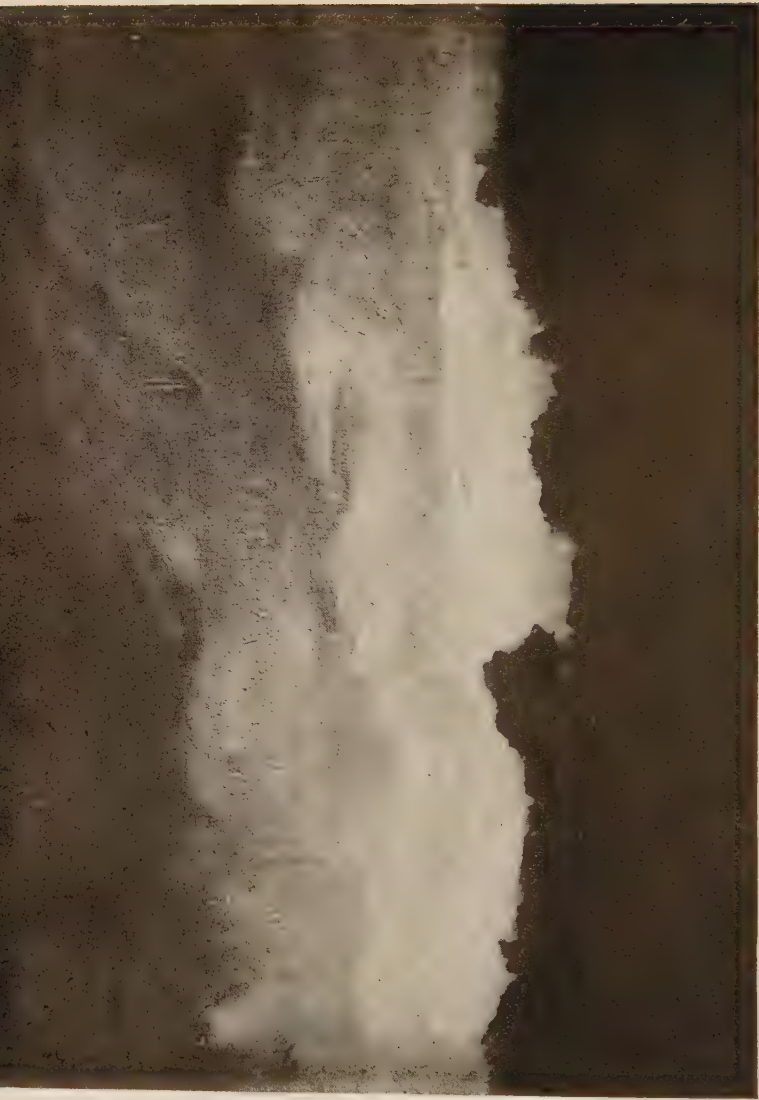
JOHN E. BUNDY

against the winter skies. As the seasons passed he lived with the nature he loved, whether illumined through and through with the brilliant sunlight that cast mysterious and indefinable shadows, or glittering with the moisture of recent rain, as the patches of blue sky broke between masses of fleecy, floating clouds. This has been his schooling, his training: to see nature as the existing universe disclosed her ideals and gave inspiration to one who was ever ready to read and record, to interpret in his own way the inspiration that was revealed. He had watched this resplendent earth from his earliest youth, and now was giving spontaneous impulse to the latent activities desiring expression. Thus he has made many intimate studies of the woods, knowing its very essence and spirit, expressing the beauty and truth that he knows so well with a technique that is adequate to reach the individual who also knows and loves this aspect of nature. Bundy's pictures of the beech woods have attained a distinction that is individual, preserving a feature of Indiana's natural beauty that is rapidly passing with the inroads of civilization.

When he was but five years of age he journeyed with his parents across the new country and never-to-be-forgotten Alleghany Mountains by the slow-moving craft of the early fifties into the wilderness of Indiana. Bundy was born not

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far from Guilford College, in Guilford County, North Carolina, May 1, 1853, a son of John and Mary (Moore) Bundy, likewise born in Guilford County, North Carolina. In 1858 they removed to a farm near Monrovia, in Morgan County, Indiana, where they lived the remainder of their lives. The father was one of the honored and substantial citizens of the community. Bundy was reared on the old farm and lived with his parents until he was twenty-four years of age. He was educated in the local schools, supplemented by private study and reading, since the district schools did not afford many advantages at that time. When he was eight years old his drawings of familiar scenes, animals and persons possessed such merit as to receive the favorable comment of neighbors. He determined even then that art should be his life-work. As the years rolled swiftly by he continued to sit at the feet of Mother Nature, studying her every aspect in all her varied moods. At length, at the age of twenty, he went to Indianapolis, where he received instruction from B. S. Hays, then considered the most successful portrait-painter in the state. He was permitted to remain for only two weeks, but he gained the object of his desire—that of mixing oil paints and applying them to canvas. That there was more to learn he did not doubt, but art is long and his entire



THE COMING STORM

CLIFTON A. WHEELER

JOHN E. BUNDY

life was before him. Subsequently he studied for a short period in New York, and was allowed the privilege of copying at the Metropolitan Museum. In the main he was self-taught and the wonderful grasp of nature shown in his various canvases is the result of his own growth from experience.

In 1886 and 1887 Bundy resided in Martinsville, Indiana, and there had under his instruction a small class in drawing and painting. In 1875 was solemnized his marriage to Mary A. Marlatt, who was born and reared in Morgan County, Indiana. They have two sons: Arthur L. has inherited some of his father's genius and is a photographer in the city of Richmond; Walter E. is a civil engineer located in Chicago.

Finding the opportunity to express himself in Richmond, Bundy built a home and a studio on the edge of a woods and here has contentedly worked at his favorite themes in his own manner, uninfluenced by what the world of art was saying. His pictures reflect his thought and individuality. While many of his earlier works lack the spontaneity of his recent canvases, yet all are honest efforts showing the growth of ability through the years. He has not found lack of interesting subjects near his own home, but has painted there continuously, with the exception of one winter spent in California and

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three summers in northern Michigan. He usually paints large canvases in oil but recently has painted a number of smaller pictures that are meritorious. During 1909 and 1910 he painted quite frequently in water-colors. He has exhibited at the John Herron Art Institute, Pennsylvania Academy, Corcoran Art Gallery, National Academy, Chicago Art Institute, and continuously with the Society of Western Artists, of which he is a member. He is represented in John Herron Art Institute by "Wane of Winter" and "Beech Woods in Winter"; in the City Art Museum of St. Louis, Missouri, by the "Heart of the Beechwoods"; in the Richmond Art Gallery by "Blue Spring" and "Old Farm in Winter"; in Earlham College by "Early Spring" and a portrait of Professor Morgan. His paintings are found in the Vincennes Art Association; Marion Art League; Muncie Art Association; Rockford, Illinois, Art Association; Sioux City, Iowa, Art Association—as well as in many private homes. He received the Richmond prize in 1907 and 1909 and the Mary T. R. Foulke prize in 1911, and the Indianapolis Art Association prize in 1917. Two of his pictures, "Sycamores on Clear Creek" and "Winter on Whitewater," were selected by Gardner Symons to be shown at the National Arts Club exhibits in 1914.

JOHN E. BUNDY

One collector, no longer young and suffering from an infirmity that does not permit him to go about without assistance, turns to his pictures, the work of America's greatest painters, and tells of the joy he derives and the varied emotions awakened by this Inness or that Wyant, the enjoyment of Homer's vigorous work, of Eaton's stilly pines, of Tryon's lovely quiet music in color; the charm of each work produced its own sensation of joy, but in a letter to Bundy in which he spoke of the emotional impulse he said: "When I enjoy your pictures, I forget all about art and artists. A curtain is pulled back and I see nature. The years that have passed since my boyhood are obliterated and I am again a care-free boy in the beech woods, with the squirrels and birds about me and the odor of autumn woods filling my nostrils at each breath. This invalid-chair from which I write never existed. You have helped me cheat Father Time and robbed disease of its prey for a spell." So Bundy's pictures go out with their message and he is content. His choice of motif and his interpretation of nature make their appeal. The uninitiated understand them because they are without the alloyed incomprehensibilities but are an open interpretation such as all can understand, perhaps not so full of mystery or poetry as some, but adequate to express the prose of nature.

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Anna Newman, who by birth and early art training belongs to the Richmond circle of artists, has lived for a number of years in Ft. Wayne, where she has not been so absorbed in supervising the art of others as to neglect the work to which she has given her first allegiance. She began her study of art under J. E. Bundy and later entered the Chicago Art Institute, where she spent five years in earnest work, finishing the course in 1905. She has about equally divided her time between landscape and portrait-painting.



BOOTH TARKINGTON

WAYMAN ADAMS

XIII. ARTISTS THROUGHOUT INDIANA

DURING the past century the state has had its artists in the varying outlying districts in the extreme north as well as along the Ohio River. Usually we find the artist alone, dreaming his own dreams, working out his own problems. Some fifty years ago one's attention was attracted to the new Studebaker wagons throughout the country, bright with fresh green paint and oval landscapes. The ready criticism was that the water was too white and the trees too green. Soon afterward the colorful landscape had been properly toned by the dust of the highway and April showers. Putting finishing touches on these wagons, working at the sign-painter's trade in South Bend, Indiana, were but the stepping-stones of L. Clarence Ball to an expression of the inner life and real nature of the man who became the best-known artist in the northern part of the state.

Ball was born in Mount Vernon, Ohio, July 4, 1858. In his fifth year his parents removed to Goodland, Indiana, where he spent his early life. His father thought to have him follow his own

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occupation at the forge, but the inclination of the young son tended toward nature in her various moods. He spent all his spare time in the woods, along the banks of creeks, which ever had a peculiar fascination for him.

At the age of twelve he was left without the parental protection of the strong arm of the village smithy, but not before the father had recognized and encouraged his son in his youthful talent. Then came the struggle for existence and for an education.

South Bend became his home in 1882. Here he made his way in commercial affairs, eventually becoming connected with the South Bend Engraving Company. He won for himself a place in the community and the hearts of the people by his broad and varied interests. As the community artist he became the center of a circle of friends who admired his splendid character and his great versatility, with head, heart, and hand working in unison. When, on October 9, 1915, death took him unexpectedly in his vigor and manhood, it was a blow to his group of staunch friends.

Nature with her infinite variety always called to him; every spare moment was spent in the open. He expressed himself not only in the artists' medium of oil and water-colors, but in verse. Something of his keen observance, his

L. CLARENCE BALL

faithfulness to things as they were, as well as his love for the woods and streams, the trees and sky, the life of the people, all of which he repeatedly used for his motifs, must have been gained as a boy in the country when nature was his chief friend and in her moods and changes he found his only diversion. The time soon came when he could follow his natural inclinations. He began his art work most earnestly, and interpreted his love for nature on canvas as best he could. Then came his one opportunity for technical training. He spent two winters in New York City, where he attended night classes at the National Academy for the study of the model and the antique. During the day he visited the galleries and studios of artists, filling his mind with their accomplishments. "But his best and greatest teacher was the one of his childhood, when his classmates were the squirrels and chipmunks and his school-house was the woodland; what nature gave to him he could never lose or misuse. His paintings have been hung beside the paintings of artists of wider experience and they have not suffered by comparison."

Ball was preëminently an outdoor painter, considering everything that attracted his artistic sense suitable and legitimate subjects. The animals of the field are often a part of his landscape work, and their story is told with truth and ac-

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curacy. His atmospheric effects are good, and he succeeded in expressing phases of the elusive passing clouds as few other artists in Indiana have done. Many of his interesting compositions have been chosen from the beautiful undulating country and picturesque swamps in the vicinity of the Kankakee and St. Joe Rivers. Ball's sketches of the Kankakee district have attracted attention in more than one direction. Apart from their artistic merit they possess some historical significance. The sedgy marsh has changed with the onward march of time and civilization. The rambling Kankakee, which was wont to dally by the wayside and was once the favorite haunt of nature lovers and fishermen, is now a straight rigid ditch and the undulated marshes are a thing of the past. Great fields of waving grain have taken their place. Ball's early sketches are the only visible reminders left to those who loved the original stream in its meandering and halting course. An Eastern publishing house once called upon him for information and illustrations of the original Kankakee and its basin, finding this the only source for available material.

He spent much time in his later years at his summer home on Diamond Lake, near Cassapolis, Michigan. His summer work-shop was the upper room over the boat-house. This large



ALEXANDER ERENSTINOFF

WAYMAN ADAMS

PURCHASED BY FRIENDS OF AMERICAN ART FOR THE JOHN HERRON ART
INSTITUTE

L. CLARENCE BALL

and spacious studio afforded him an excellent outlook and a splendid place in which to work. Ball's pictures have been hung with the American Water-Color Society of New York; the New York Water-Color Club; the Art Club of Philadelphia; the Boston Art Club; the Pennsylvania Academy of Fine Arts; the Cincinnati Museum; the Chicago Art Institute; the John Herron Art Institute of Indianapolis; the Society of American artists, and the World's Fair at St. Louis.

As he painted his whole being gave vent to the impulse of the beautiful. He sang of nature in verse even as he transferred nature to his canvas. This hitherto unpublished poem, which he scribbled on note-paper, is equally happy and reminiscent in its vein:

'Tis many long years since last I stood
A barefoot boy within this wood,
But the same sun is shining as brightly to-day
As it did long ago when its glittering ray
Fell lightly around as alone here I sat
With fish-hook and line and a torn straw hat,
Watching the ripples that silently played
'Neath this cool mossy bank in this willow's shade.

In the quiet wood no sound is heard,
Save the tuneful note of the mocking-bird
And the mournful coo of the turtle-dove
From her perch on the bough in the elm above,
The spring that gurgles with ceaseless flow
To join the river a mile below,
Where the water-wheel splashes with musical rhyme
Through the long sultry days of a sweet summertime.

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'Neath the shade of the willows that gracefully sway
In the breeze from the field of new-mown hay,
Away from the hot burning rays of the sun,
The cattle gather one by one
To quench their thirst in the shallow stream
That flows 'neath the bending branches green.
Knee-deep in its cooling depths they wade,
Content to stand in the welcome shade.

Near the water's edge, o'er the slender reed
The dragon-fly flits, pausing only to heed
The low murmuring sound of the brook in its flow
O'er the moss-covered stones 'mong the shadows below,
Where the flowers, reflecting the wavelets bright,
Smile meekly down with a sweet delight
On the ripples that play on its pebbly shore
As it did long ago in the days of yore.

In the meadows bright with clover red,
Bedecked with flowering forms o'erspread.
The song of the lark and the hum of the bee
Recall to my heart fond memory,
When a barefoot boy I was wont to rove
With a hook and a line in the shady grove,
And the spot where the sunfish sported free
'Neath the genial shade of the old elm-tree.

I am sitting to-day in the selfsame place,
But Time has altered the lines of my face.
My heart knew no care or sorrow then;
But, happy and gay as the sprightly wren
That chirped in the boughs above my head,
I would sit for hours where the sunlight shed
Its golden rays in the rippling brook,
Tempting the fish with my baited hook.

A last lingering look o'er the scenes I love best,
For the sun slowly sinks in the bright crimson west.
The robins have flown to their homes 'mong the leaves,
And swallows dart past to their nests 'neath the eaves;
Merrily up from the dew-laden grass,
The cricket chirps gayly to me as I pass;
To the neighboring woodland the crows take their
flight;
Daylight is fading, 'twill soon be night.

L. CLARENCE BALL

In the fragrant meadows now dewy and damp
The fireflies are lighting their miniature lamps,
Sparkling like myriads of bright little stars
Unceasingly through all the long night hours.
Across my path the night-hawk shoots;
In the gathering gloom the owlet hoots;
And the echoes rise and fall with the breeze
That softly plays 'mong the rustling trees.

In the lingering glow of the bright evening sky
The pale new moon hangs her crescent high.
'Tis the twilight hour when daylight dies
And scenes of the past before me arise.
All the paths I once trod I would quickly retrace,
Could I bring back the joys these memories embrace.
Let Time do his worst with these relics of joy,
But these dreams of the past he cannot destroy.

L. Clarence Ball discovered a scene worthy of a great artist's interest when he found in the basement of the court-house of South Bend a young man with the meagerest medium and paraphernalia, surrounded by the loose sheets of the supplement of a *Chicago Sunday Journal*, copying the reproductions of some famous pictures hanging at that time in the Chicago Art Institute. Leon A. Makielski was in earnest. He was doing the work nearest his heart as best he could; the efforts of his brush were hanging on the basement walls. However limited the means with which the lad had painted, the work was sufficiently well done to attract the attention of the passing artist, who paused, looked, and offered suggestions in reference to materials and how to use them. He was urged

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to turn his attention to the open country and study nature at first hand.

Young Makielski's parents came from Poland in 1881 and first settled at Morris Run, a little mining town in Pennsylvania, where he was born on May 17, 1885. He is one of twelve children, all artistically inclined. When he was five years old his parents moved to South Bend, Indiana, where he received his early education. At the age of twelve he had already made up his mind to make painting his life-work. Two years later it was necessary for him to assist in supporting the family. He worked during the day and attended business college at night, studying bookkeeping. After finishing the course he took a position that did not prove very arduous, and he began to dream and paint. Fortunately enough, his painting met the approval of his employer and he was encouraged to continue. He soon covered the office walls with his efforts, which often attracted the attention of those who came in and occasionally a sale was made. This served to strengthen his determination to be an artist.

In 1903 he entered the Art School of the Chicago Art Institute, where he remained for one year. He entered again in 1905, continuing until 1909. In the summer of 1906 he was invited to spend a fortnight with a group of artists who

LEON A. MAKIELSKI

have a summer home on Fox River, near Oregon, Illinois. His rapid advancement and earnestness caused the invitation to be extended and the entire summer was spent in the colony, his pictures being hung in the common studio. After this he spent four summers sketching in Eagle's Nest Camp under the direction of Ralph Clarkson.

In 1908 he received the John Quincy Adams Foreign Traveling Scholarship. On August 19, 1909, he sailed for Paris, where he made his headquarters for four years. He spent some time studying the great galleries of Italy, England, Germany, Poland, Belgium, Holland, and Austria. He specialized in portraiture, exhibiting in the Salon des Sociétés des Artists Français in 1910 and 1911; each time he submitted two portraits in oil, which were very well hung.

Leon Makielski returned to America in the summer of 1913. After spending several weeks visiting Eastern galleries, he returned to South Bend to execute some orders and give an exhibition. On January 22, 1915, he was appointed instructor of painting and free-hand drawing in the department of architecture in the University of Michigan.

Robert W. Grafton was born in Chicago in December of 1876. He now makes his home and has his studio in Michigan City, and In-

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diana is nothing loath to number him among her favored artists. He began his study of art at the Art Institute in Chicago, where he remained for four years. In 1899 he went to Paris and worked in the Julien Atelier, where he gained that strong sweep of the brush, the subtle mastery, and the beauty of coloring so characteristic of his later canvases.

Upon his return to America he first opened a studio in Chicago, where he won many admirers. In 1906 he was vice-president and later president of the Palette and Chisel Club; he also served on the exhibition committee of the Municipal Art League.

The year 1908 was spent in Holland, giving special attention to the Dutch genre, in which he was very masterful. In 1913 he again spent some time studying in Paris and its environs, bringing home many interesting canvases. In the autumn of 1908 he exhibited some of his work at Ft. Wayne, under the auspices of the local Art Association, which resulted in several commissions for portraits. The one of Mrs. Samuel Hanna was awarded the Foulke prize at the Richmond exhibition in 1910.

In Richmond he painted portraits of a number of prominent citizens, among them Richmond's esteemed pioneer, Timothy Nicholson, of which

ROBERT W. GRAFTON

a writer in the *Outlook* of June, 1911, commenting on the first view in the local gallery, says:¹

It was a beautiful occasion when the people of Richmond came out to the gallery in numbers to see the portrait of one of their leading citizens, their "grand old man," that had just been painted by Robert Grafton. Honors were about equally divided between the sitter and the artist who had done his work so well. Was not this community interest suggestive, at least, of that earlier day when a painting by a local artist was carried in triumph by the citizens down the streets of Florence?

"The Cradle Song," a Dutch interior painted while in Holland, attracted such favorable comment in art circles that it was purchased by an Eastern art publishing company for reproduction. The picture entitled "Aged Haven Meister" was hung in the Paris Salon. The accompanying portrait of George Ade, Indiana's humorist, was painted for Purdue University, his alma mater, of which he is one of the trustees. The drawing is fine and the color is handled with power and feeling.

Roy Trobaugh is an artist who works alone in the city of Delphi. He loves color and sees it with a sensitiveness and a comprehension that is extremely interesting and that at first may be misunderstood by the uninitiated. At times, in his employment of juxtaposed crude colors, his work has the effect of the ultra-impressionistic school, but seen at the proper distance it is very

¹ Ella Bond Johnston.

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successful in conveying the brilliancy of sunlight on meadow and hillside. Trobaugh has an eye for color, and the dazzling, vibrating light of nature is not beyond his grasp and rendition.

In the year 1888 a group of students in the city of Ft. Wayne, Indiana, decided to form a class to work under the direction of some artist of recognized ability and training. J. Ottis Adams has the honor of organizing this embryo art school, which met in the historic Hamilton mansion on Clinton Street. To-day there stands in the very heart of the business district of Ft. Wayne the valuable property of the Art Association, whose neighbors are the handsome library building and the magnificent new home of the Young Women's Christian Association.

The Art Association's history is illuminative of the public-spirited work done throughout the length and breadth of Indiana by groups of cultivated men and women. Fifteen directors make up the membership list of the Art School of Ft. Wayne, and upon their shoulders falls the responsibility of seeing that the taxes are paid, the coal bills met, and ends made to come together generally. This may not seem to demand any particular artistic bent, but those who have insight into such matters know that finance is indeed a fine art and that the business depart-



RIVER VIEW ROW

RANDOLPH L. COATS

OWNED BY ART ASSOCIATION OF INDIANAPOLIS

HOMER G. DAVISSON

ment of any organization demands a rare appreciation for detail. It is a matter of art school history that the funds for carrying on the work have been collected by half-dollars and that a goodly sum filled the treasury, which was spent with generous hand for public art exhibitions.

In the course of its three decades the Art Association has had but three presidents. John Ross McCulloch was the first to fill this office; Dr. Albert E. Bulson, Jr., followed; Mrs. Clark Fairbank was president for a number of years, and under her leadership many things were accomplished for the development of art. Her deep desire that the school be raised to a higher degree of efficiency resulted in the engagement of Homer Gordon Davisson as instructor of the art classes. In selecting Davisson the board was particularly fortunate. He has an almost divine gift for teaching, and, having himself studied under the best landscape and portrait teachers of the old world, reflects no little glory on Ft. Wayne by his canvases. Since his affiliation with the school he has brought together a group of young students who have both perseverance and enthusiasm. Pupils from the public schools are given scholarships in the Saturday morning classes through Davisson's generosity, and adult students form the day and evening classes. In coöperation with the board of directors, public

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exhibitions are held from time to time, and the large number of visitors demonstrates the rapidly growing interest Ft. Wayne is evincing in art.

It was while instructor of the little art school in the Hamilton garden that J. Ottis Adams had as his pupil his charming and talented wife, then Miss Winifred Brady. Mrs. Adams exhibits with her husband and her canvases have always a group of admirers. Another pupil of the Ft. Wayne School of Art is Norah Hamilton, whose etchings are shown in the larger museums. Her cousin, Jessie Hamilton, is also an etcher of rare charm, and her portraits in oil give evidence of her study with Cecilia Beaux.

The directors feel that the school is still in its infancy, that the future holds great things, and they merely ask strength to do the work before them.

Katherine H. Wagenhals, of Ft. Wayne, is a talented young artist of the Hamilton family. Her opportunities for study have been in the East and in Paris, where she entered the Academie Moderne. She received the Art Association prize of the John Herron Art Institute in 1916.

An interesting and successful experiment in pottery has been conducted at Cambridge City for a number of years by Elizabeth G., Mary F., and Hannah B. Overbeck. Their work is

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largely in the applied arts. Their pottery was established in 1911, and many successful pieces have been shown in museums and in the arts and crafts societies. The work is done entirely by hand on a potter's wheel, insuring individual shapes. They prepare their own clay, making a particularly hard body especially fitted for malt glazes. Two methods of decoration are used—glaze inlay and carving. The glazes, the glaze inlay, as well as the form and decoration, are all original. Each piece is given individual study, and the shapes and designs are invariably both useful and beautiful.

A miniature-painter who has found work within the state is Helen M. Goodwin of Newcastle. Aside from her general art work, she studied miniature under Madame La Forge, at l'Academie Julien in Paris. It has been said that the art spirit of Emily Griffin Hyde has permeated the entire village of Spiceland, where she has lived and inculcated her belief in the beautiful. Lola Alberta St. John of Albany has made a steady growth in her art work. Another artist of La Porte, Indiana, is Alice C. Winn, who after studying much abroad, especially the domestic life of Holland, has come to create a domestic life in Indiana, still finding it possible to devote some time to art.

The charming personality of Evaleen Stein

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of Lafayette is always expressed in her work, whether in the poems of nature or when she becomes a little girl in imagination and pours out the charming stories that seem so real and are loved by the younger generation. Many of her poems and much beautiful prose she engrosses on parchment, with a border design, and illumined with the care and radiance of the monks of old. Her more recent poems are renditions of subtilty that transport one into the land of Japan.

Edna Browning Ruby, born in Lafayette, Indiana, is the daughter of Captain and Mrs. W. F. Ruby. Part of her time is spent in her native city, but the greater part in Chicago, New York, and Philadelphia, where she is actively engaged in her professional designing of textiles, such as carpets, tapestries, silks, and lace. Her success is due to originality and to practical knowledge of the technical details and limitations of the machines and looms that print and weave these fabrics. Her knowledge was gained by actually weaving and printing her own designs and operating the looms and machines in the factories and manufacturing plants of the East. She also designs interiors of churches and buildings, art glass, mosaic, wall-paper and craft work, carrying her design out into the finished product.

For the two years 1911 and 1912 she was a



PORTRAIT OF MISS ELIZABETH GREER

S. P. BAUS

HOLCOMB PRIZE, 1919

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member of the faculty of the John Herron Art School as instructor and director of design in the applied art department. Prior to this she had spent more than the usual time in study. She began in the Chicago Art Institute, then went East to further her knowledge in designing applied and textile arts, in which she has met with unusual success.

The name of Laura A. Fry has been so long connected with the chair of art at Purdue University and her work has been so frequently exhibited with the Indiana artists that we have come to recognize her as a factor in our local art.

At the early age of ten years she began her art studies in Cincinnati under the direction of Thomas Noble in drawing, then under Rebisso in modeling, and under her grandfather, Henry L. Fry, the pioneer woodcarver of America, and her father, William H. Fry, also a woodcarver. She studied in New York for some time.

Later she took up the study of pottery, in which she had been long interested. At Trenton, New Jersey, she mastered the practical workings of pottery manufacture from the crude clay of the thrower's wheel to the finished product as it comes from the kiln. From this time on she became interested in the pottery kilns of England and France, where she continued her studies, visiting the great potteries as well as the

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European galleries. To her is due the credit for placing the decoration of colors, except blue, under the glaze of Belleek china, something that had been considered impossible, owing to the extremely fragile nature of the material.

For many years Miss Fry belonged to a pottery club in Cincinnati, organized for the purpose of studying underglaze decoration. She was one of those early interested in the Rookwood Pottery, and to her is due the treatment that gives the varying tone of color in the background. She also worked in the Lonhuda Pottery, assisting in the early experiments. She has studied the potteries of America, making a collection in which many of them are represented.

Much of her life has been spent as a teacher, first in Cincinnati and in the summer school of Chautauqua, New York, and later at Purdue University, where she has endeavored to inculcate the belief that drawing is a great factor in education, even though the student of science, philosophy, or mathematics is destined to express himself in other than the ideal; that if one feels a sympathy for beautiful lines and adjustments and has a color sense, he may work it out in whatever way he chooses, gaining for himself a higher appreciation and more thorough harmony.

Brown County has gentle undulating hillsides covered with the magnificent trees that are in-

BROWN COUNTY COLONY

digenous to the state. The roadways find their way with the least resistance through the valley, crossing and recrossing the ever-winding creeks. The more aggressive citizen hesitates to compete for scientific agricultural results, and the civil engineer has always found it easier and more economical to build railroads entirely around the county than to go through, especially as there was no commercial reason for entering. Here are found real folk, undisturbed by any modern convention or invention; here is found a village in the valley as it was built threescore and ten years ago, surrounded by the rich riot of color that dominates the country; and close by is the deep running water of Salt Creek, where barefooted boys love to play and the populace find a bathing-place. Adolph Shulz, on a walking tour through the state, discovered this locality and was the pioneer artist to paint here. Here artists from every part of the country now find motifs to their liking, and assemble during the outdoor season for rest or work, until an art atmosphere and bonhomie has been created that has made the fame of this picture country and honest people known beyond the confines of Indiana. T. C. Steele created a permanent home and studios here in 1906. John Hafen (deceased) spent three years painting in Nashville and its vicinity.

The gifted artists Adolph R. Shulz and his

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wife Ada Walter Shulz more than a decade ago came to paint the charm of coloring and interesting people of Brown County. In 1917 they built a studio and home in Nashville for permanent residence. The one phase finding expression in the canvases and the inspiration of Mrs. Shulz's work is mother love and happy childhood bathed in radiant light. To her art is the means of elevating the race by presenting ideals that have a metaphysical value as well as pure physical beauty. Here the Shulzes found not only varied themes but an interesting group of fellow-artists.

Will Vawter was born in Greenfield, but for many years has made his home on one of the many hills overlooking Nashville. He was the first illustrator of James Whitcomb Riley's poems, but of late years has painted landscapes. Lucie Hartrath has spent nearly every summer and autumn here since 1910, and Felix Rummann has been here for a number of years. There is an annual assembling of artists into this region, including Charles W. Dahlgreen, Wilson Irvine, Louis O. Griffith, Harry Engle, Adam Emory Albright, Angus Peter MacDonall, O. E. Hake, Carl R. Krafft, George F. Schultz, J. P. Birren, Frank Phoenix, Rudolph F. Ingerle, Homer G. Davisson, and Frederick Polly. Artists find among the hills of Brown County



ON THE BALCONY

OLIVE RUSH

OWNED BY ART ASSOCIATION OF INDIANAPOLIS, ART ASSOCIATION PRIZE, 1920

BROWN COUNTY COLONY

one of the most interesting regions in our country. In expressing its peculiar charm Adolph R. Shulz says: "There exists the rare color and caressing atmosphere of the South so dear to the artist. We also find a people and a civilization as hospitable as its air, and I firmly believe that Brown County is destined to become the greatest sketching-ground in the Middle West." The war caused the cessation of a movement that was well under way to erect an art gallery in Nashville which would establish a center for the artistic activities of that locality—a plan of mutual interest to the artist and to the tourists who visit that picturesque portion of the state.

Gustave Baumann first sought Brown County to find rest and seclusion. While here he found the thing that developed the artistic instinct of his nature and changed the entire trend of his life from commercial work to that of the leading wood-block print artist of America. In the local newspaper office of Nashville he discovered an old Washington hand press, which was in use only long enough each week to print the issue of six hundred papers. With this press and the wood-blocks he cut, he acted as his own printer, and produced some charming results which portrayed the vivid coloring of the country and quaint street scenes of the village life.

Gustave Baumann sold a picture and bought

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a hilltop, and, without thought of where he was born, he has become an Indiana man as he works in his print-shop and studio in this rambling village and quaint county-seat. Here he claims the hearty friendship of members of the community, who do not always welcome "them artist fellers" who summer in their midst.

Gustave Baumann received his art training in Germany, and brought back from his studies abroad a love and knowledge of wood-cutting from which he has evolved prints of such charm as to change the sentiment of artists and the public. Though his efforts and management the first exhibition of American block prints and wood-engravings was assembled at the Chicago Art Institute in February, 1916. It was a distinctively modern showing of unusual interest by the younger artists, many of whom show the influence of the color wave that has dominated the country.

Artists find an abiding-place at the Pittman Inn, where the veritable Pittman acted as ostensible host for many years to the summer colony. An artist, returning one morning from his excursion, sketching materials in hand, found the genial host *sans* coat or vest, *sans* collar or tie, sitting on the top of a barrel. Quickly opening his easel and colors, and using the large panel of a discarded door, he began painting a rear

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view; the other artists returning each lent a hand, until the back was declared complete by the severest critic. But there were other artists who desired to be represented, so the easel was moved, and soon a front view was painted on the other side of the door. Hilarity prevailed, and Pittman showed all the gold teeth that the traveling dentist had so graciously given him. Fortunately, the dentist was there, and added gold-leaf to the portrait. When the highest critic had criticized, fourteen artists found convenient places to sign their more or less distinguished names. The work of art was sent to the capital, where a hand-made wrought-iron frame and bracket were added, and it now swings out over the pathway that leads the visitor to the inn beside the road that was kept by the late Pittman.

Terre Haute, Indiana, has much of art interest in its art clubs and Art Association. Perhaps no town in the state has been the birthplace of more artists, among whom it is a pleasure to recall Ada Walter Shulz. Eleanor Louise Gurnsey lived there in her youth. She is a teacher and sculptor, a former pupil of Lorado Taft. W. T. Turman, who is a sincere student of landscape-painting, has been director of art work in the State Normal School since 1894. Harriet Hosmer lived there a few months during a period of retirement when she was making scientific

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investigation. Still others that Terre Haute is proud to claim are Caroline Peddle Ball, Janet Scudder, and Amalia Küssner Coudert, whose story reads like a romance.

On the side street back of the dingy old State Bank of Terre Haute there once lived the family of Küssners, with their music store next door. They were a family of many talents, the father a fine musician and the children of more than ordinary ability in music and languages. One of their rooms was equipped with a stage, where they gave concerts and performed French and English plays. Here they lived in their individual way. From this home life Amalia was sent at the age of six to St. Mary's of the Woods, the convent across the river, where she made unusual progress in drawing under the instruction of Sister Maurice. She remained there a few years, later attending the public school, graduating June 24, 1881. In 1882 an organization was started in Terre Haute for the study of art, of which Amalia Küssner became a member. Her first work in water-color, a bunch of heliotrope, a peasant girl holding a jug, and a spray of roses, showed pronounced ability.

Her first portrait was of her grandmother and was an excellent likeness. A little later her work, exhibited with others locally, caught the attention of a connoisseur who was in Terre

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Haute at the time. He made particular inquiry concerning the young artist and predicted a career for her. She suddenly decided to go to New York, and in 1892 entered the studio of Madame de Silva and Mrs. Bradford, where she began her study of miniature-painting on ivory. Mrs. Theodore Havemeyer was the first society woman to pose for her. Lillian Russell, the actress, was induced to sit for her by a Terre Haute woman then in the New York theatrical world—Alice Fisher. Her success was immediate, and so pronounced that she was called without the lapse of appreciable time to England, where Mrs. Arthur Paget, one of the leaders of the most exclusive society, acted as her sponsor. Her work was exhibited in London in 1896, under the patronage of Sir John Millais. It was received with such favor that she obtained the commission to paint many of the nobility and titled women of England.

In July, 1897, she painted a miniature of the late King Edward VII, then the Prince of Wales, in the costume of the Knight of Malta, at Marlborough House. It had been ordered as a gift for the Princess Mary. She was asked to Russia in 1899 to paint the Czar and Czarina and other members of the royal family. The same year she went to South Africa to execute a portrait in miniature of Cecil Rhodes.

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At the time she exhibited her first work she had seen but one miniature, by an unknown artist. When asked of whom she had studied, and whether she had studied the old masters, she replied: "Why should I study them? From whom did they learn?" She decided upon her own course, working with zest and inspiration, not with warring colors but keeping each color pure and distinct, with delicate differentiation of detail that gave her work a luminous tone and individuality.

Louise A. Zaring, who came into the state at the early age of nine and resided for many years in Evansville, is now a resident of Greencastle, where she continues her vigorous art work, spending many of her summers in study, frequently in the East, sometimes with Charles W. Hawthorne at Provincetown, Massachusetts, in the Cape Cod School. Her art preparation was made in the Art Students' League and in the Academie Vitti in Paris, where her work received a bronze medal and first honorable mention.

Mrs. Emma Matern Weaver was born in Sandusky, Ohio, in 1862. During her early school years she manifested great talent in drawing. Her first systematic art training began in the Brooklyn Adelphi College, where she was awarded a prize on her second year's work. Later she studied in the Cincinnati Art Academy.

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She then traveled in Holland with a sketching party, painting its dykes and windmills, and during the winter was a pupil of Gussow in Berlin and later studied in Paris. In 1895 she was made instructor in the Art School of De Pauw University, where after two years she was married to Professor Weaver.

In an age of faddists it is refreshing and encouraging to find a young artist like Will Henry Stevens untouched by the craze for novelty of subject and eccentricity of manner. His themes are drawn from the commonplaces of nature, the quiet, unobtrusive aspects of the Ohio River valley; but to his comprehension of nature, his poetic insight, and his unerring touch he imparts an interpretation that both delights us by its idealism and surprises us by its integrity. His is the true poet's sense of things. His canvases and pastels testify to a close observation of his surroundings, almost scientific in their fidelity to fact, yet all he touches assumes a distinctive personality. His painting might be generally entitled "Moods of Nature." His chief concern seems to be to catch the evanescent spirit of sunset, storm, or spring or autumn landscape, and thereby induce in the observer of his art a kindred mood. While he is a lover of the meadows and the woods, of shimmering water, of reflected shadows, and of all the wonders of this

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green earth, his interests do not pause with the phenomena of nature, for he is interested in the human side of life and is concerned with the meaning that nature's moods have for man.

Mrs. Stevens, a former student at the Cincinnati Art Academy and a graduate of Pratt Institute, is also a gifted artist. Before she went to live and establish a home in the quaint town of Vevay on the Ohio, the birthplace of her husband, she was doing interesting work in the Rookwood Pottery. She has her own studio and is devoting her time exclusively to the art crafts, producing very charming things in metal.

Herman H. Wessel, a native of Vincennes, Indiana, was born with the determination to paint, and through his own efforts has been able to study at the art centers. He is now painting strong, vivid canvases that are demanding attention whenever they are exhibited. He is an instructor in the Cincinnati Art Academy.

Paul A. Plaschke has lived and worked in the environment of New Albany for many years. He loves the scenery of the southern part of the state, which is wild and picturesque on the borders of the Ohio River, as well as among the wooded hills stretching away to the uplands. He paints nature in her larger moods, transferring to his canvases the vast prospect of hill and valley.



SUMMER MORNING

DANIEL GARBER, N.A., PHILADELPHIA

INDIANA ARTISTS

Ferdinand Graham Walker was born at Mitchell, Indiana. He is a son of the Rev. Dr. Francis Walker and Mary E. Graham Walker, both of Colonial descent. He began as a child to strive for expression in form and color. From the beginning he avoided all mechanical aids, thereby laying a substantial foundation for sure draftsmanship. He was educated in the public schools of Indiana, and later in the art schools of Paris. At the age of twenty-four he opened his first studio, and from that time to the present day has been faithful to his art, and enjoys that success which comes to all those who attain distinction through their own efforts.

He readily paints portraits, murals, and landscapes. In all of his productions there is breadth and simplicity without affectation, which he believes to be the bane of much of the work of modern painters. He studied in Paris first in 1885-86, under Dagnan Bouveret and Puvis de Chavannes, and in 1902-06 under Luke Oliver, Merson, and Jacques Blanche. He is president of the Louisville Artists' League, and is a member of the American Art Association of Paris and of the Society of American Artists in Europe. He has exhibited very little in recent years, as there has been great demand for his work in Louisville, Kentucky, where he has resided for many years.

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Louis Oscar Griffith was born in Greencastle, Indiana, and early in his youth went with his parents to live in Texas. He still hears the call of Indiana, and has spent several seasons painting in beautiful Brown County, where the real Hoosier exists in a primitive state. Early in life he had the good fortune to meet Frank Reaugh, from whom he received his first encouragement in art. In 1893 he entered the St. Louis Art School; two years later he went to Chicago, where he has since lived. He has made several extensive painting tours through the South and West. He has painted on the Maine coast and in Brittany, and has visited the galleries of Paris and London.

He has worked independently painting landscapes in oil and pastel. He is interested in etchings, and through experiment has developed the production of color-etching. He is a member of the Palette and Chisel Club, acting as president in 1911, during which time he lent zest to the mirthful group of artists who congregate there where joy abounds and pleasure is unalloyed. He has the utmost belief in his life-work, and renders nature's manifestations in that great silent expression, the art of painting, with a sincerity of purpose that brings a constant development in comprehension, rendition, and technique which emanates from a real love of art.

XIV. SCULPTURE; RUDOLPH SCHWARZ

TO every real worker in the world there is always some goal in the distant future for which to strive, some ideal to be attained. The young student life of Rudolph Schwarz was a dream of great work in the new America where there was room to achieve.

He was born in Vienna in June, 1866, of influential parents who belonged to an old Austrian family. He received a substantial education, having attended for eight years the *Real Schule*, which corresponds to our high schools. Then he entered the Imperial Academy of Arts, where his work attracted much attention and where he was awarded several prizes.

The late Karl Bitter, the New York sculptor, liked to talk of the old days at the Academy of Vienna, where he and Rudolph Schwarz were boon companions; where after school hours they often sat together, when the class-room was otherwise deserted, and talked of the future and dreamed of the great things that were to come. Darkness and night often found them still en-

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grossed in these meditative dreams, but their way home led over the same streets and their boyish plans were uninterrupted until they came to where their ways diverged and they separated for the night. Said Bitter:

Schwarz attracted me very much. His manly bearing, his fondness for athletic exercise, his straightforwardness, and particularly his quick and vivid mind, made him one of the most promising pupils of the Academy. To his influence during these years I owe a great deal, especially in physical development. He supplied our class with dumbbells, which became our favorite exercise. He was the kind of young man in every respect that I should like my son to be; for with his coming a new ideal, striving, entered the hearts of the other students.

We left the Academy at Vienna about the same time, the winter of 1889. He went to Germany and I migrated to the United States. We had planned to seek the "promised land" together, and during a visit I paid him in Berlin, before leaving Europe, we renewed our common aspirations and desires with this country as a field; but years passed and Schwarz would not follow me, being bound to the inferior tasks in which Germany employed him.

I introduced him into the technique of stone-carving, which branch of our art seemed to have a strong fascination for him. In the years following school he left Austria for Germany, receiving some commissions from German artists to execute important work in stone. I think it unfortunate that for this reason he was taken away from bigger tasks for which he was so well trained and fitted. First he executed the carving of a monument near Halle-an-der-Saale. Then such men as sculptors Kaffsack and Eberlein, recognizing his skill with the chisel, held him in their service and apparently left him no time for the execution of independent work; but I suppose he considered his youth and his energy everlasting. He did not pay attention to the rapid passing of years during which his talent should have found personal expression. To this, it seems to me, he hardly ever found time.

RUDOLPH SCHWARZ

In 1887 competition for an architect for the Indiana Soldiers' and Sailors' Monument was world-wide. Bruno Schmitz of Coblenz, Germany, received the commission. He realized he must bring to Indianapolis a man with artistic training, skilled in carving, who could not only do the actual work, but who could also train and direct others. He entered the ateliers of Berlin, and there found Rudolph Schwarz. He engaged him to come to Indianapolis and remain during the erection of the monument. Thus his long-anticipated dream of coming to America was fulfilled. He soon designated himself as an American, and began the life of a citizen in his quiet way, making for himself a home, where a family soon grew up about him. Here he lived until his death, April 14, 1912. His life was one of almost entire seclusion, his studio a place of shrouded figures. His interest in clay and bronze and his family claimed his whole attention. The public did not know him, for like most artists he was in no sense a business man. He had no expensive habits. He lived frugally in his simple way.

His studio was located in East Raymond Street, in an out-of-the-way place on the south side of Indianapolis, which from the exterior was nothing more than an old shed. The only entrance was at the rear, the door being em-

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bellished with a primitive wooden latch. Disorder was characteristic of the studio—high trestles, hanging drapery for backgrounds, rickety steps to climb to the work in course of execution, old boxes, castings, half-broken models, an old drum-stove to make the place comparatively comfortable. Here the broad-shouldered man worked in his clay-smeared jacket as he smoked his cob pipe. He bade his very few visitors welcome and gladly explained the mysterious-looking groups and figures in their gray shrouds, some half-finished, others scarcely begun. His assistant was also his model. He dressed him in costumes appropriate to the figure he was designing, so that every detail might be perfect. His bronze-casting foundry was in the ground under a lean-to roof. He spent much time bridging the technical difficulties of the reproductive wax process, which seemed to be almost a lost art. It had been formerly used in Italy for small castings.

When it was decided to complete the monument a few years later, Schwarz entered sharp competition with many other sculptors, with models for the groups that surmount the cascades, and received the commission for "The Return Home" and "The Dying Soldier." He was further commissioned to carve the four figures of the sentry soldiers at the base of the

RUDOLPH SCHWARZ

shaft. In the two groups above the fountain basin there is discernible much of Schwarz's interesting personality. Could he have but continued with serious work, unhampered by the miserable battle for mere existence, he would have made a dominating figure in American art life. He did the best work of his life-time on the monument, and established a reputation that influenced the character of his later productions.

About thirty years after the war of the rebellion a wave of enthusiasm struck the entire country to commemorate the valor and loyalty of Civil War heroes. Schwarz designed and made many of the lesser monuments and figures for monuments, bas-reliefs, and bronze tablets, not only in Indiana but adjoining states. Among the best of his tablets is the bronze memorial erected to the memory of the student volunteers of Wabash College.

Persistence was regarded by him as a sure road to success. Had he not been obliged to compete for the miserable trade in monuments that flooded our country with the cheapest kind of inartistic sculpture, he might have developed into a sculptor of which Indiana would have been proud and have brought to light the great art qualities he possessed. His versatility was shown in some of his more delicate conceptions in which he portrayed the feminine form in grief or sorrow.

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There has been much criticism of the artistic value of the soldiers' monuments in Indiana and the Middle West—that they are poorly conceived and badly executed. If the criticism is just it need not be confined to Indiana or the Middle West. Throughout New England and New York state there are many statues of no greater worth or higher workmanship. If they are not the best, however, they are a part of our national growth—the growth of the artist as well as the growth of appreciation on the part of the people. The people had the desire to honor the valiant dead, and in most instances were loyal to the artist within their borders; but they did not give sufficient time or money for the best thought or best production. It is but a part of the development of our new and recent civilization.

Rudolph Schwarz's work on the State Monument quickly established his reputation. He later produced the Oliver P. Morton Monument at the east entrance of the Capitol and the monument erected to the memory of Governor H. S. Pingree in Detroit, Michigan. He counted the Pingree statue, which he won over sixteen competitors, as a part of his best work. It is heroic in size, weighing more than eight thousand pounds, and was the first bronze cast ever made in Indianapolis. It was necessary to make the second casting before he produced a perfect one. No



IN THE EDGE OF THE WOODS AT TWILIGHT

J. E. BUNDY

RUDOLPH SCHWARZ

doubt this bronze casting took much of his energy and time, as there never were any skilled workmen to assist; but it is a proof of his forceful nature that he rather enjoyed and courted obstacles and difficulties. He once said: "It requires some nerve for a young man to choose art as a career. An artist sometimes does not know how to meet the problems that come up. He must have the greatest conceivable amount of patience if he wishes to achieve success. Art as well as any other work takes perseverance."

Rudolph Schwarz was a member of the German House, where during a memorial for him the late Karl Bitter, a guest of honor, spoke of their early association and of Schwarz as a man and friend:

"A close friendship united us two, a friendship that Rudolph Schwarz proved at all times when I was in need of a true friend. It was his help that enabled me to reach these shores of liberty. There are not many people who can understand the grandeur and beauty of the character of my friend. His artistic ability was of such a lofty character that there was no room for petty jealousy over his achievements among his classmates.

"He received as a student always the highest honors in any competition as an artist, and took his success with such lovable modesty that his

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colleagues gloried in him and found no room for envy. Great avenues of success his artistic skill had opened before him, avenues that should have led to riches. But he was entirely unworldly: money was nothing to him; his art was everything."

Such is the tribute of a friend who knew him well. Such is the man who came into our midst scarcely two decades ago; but there was no love for art on the part of the public to create the environment that produces and sustains a great art. Following is a list of Schwarz's works:

* Peace, Indianapolis Soldiers' and Sailors' Monument.

* War, Indianapolis Soldiers' and Sailors' Monument

The Return Home, Indianapolis Soldiers' and Sailors' Monument.

The Dying Soldier, Indianapolis Soldiers' and Sailors' Monument.

Two Single Soldiers, Indianapolis Soldiers' and Sailors' Monument.

Two Single Sailors, Indianapolis Soldiers' and Sailors' Monument.

Governor Oliver P. Morton, Statue, State House, Indianapolis.

Two War Tablets, State House, Indianapolis.

Governor H. S. Pingree, Statue, Detroit, Michigan.

Soldiers' Monument, Franklin, Indiana.

Soldiers' Monument, Terre Haute, Indiana.

Soldiers' Monument, Mt. Vernon, Indiana.

Soldiers' Monument, Crawfordsville, Indiana.

Soldiers' Monument, Vincennes, Indiana.

Soldiers' Monument, Bronze Group, South Bend—dedicated July, 1903.

Soldiers' Monument, Dayton, Ohio.

* Designed by Herman N. Matzen. Carved by Rudolph Schwarz.

JOHN H. MAHONEY

Bronze Color-Bearer, Soldiers' Monument, Princeton, Indiana.

Bronze Infantryman, Soldiers' Monument, Princeton, Indiana.

Bronze Militiaman, Soldiers' Monument, Princeton Indiana.

Bronze Cavalryman, Soldiers' Monument, Princeton, Indiana.

Bronze Seaman, Soldiers' Monument, Princeton, Indiana.

Bronze Tablet in memory of Germans who aided in the Revolution and the Civil War.

Bronze Civil War Tablet, Wabash College, Crawfordsville, Indiana.

Bas-relief of Judge Rheinhart, Indiana State University.

Life-size figure for a tomb monument of Mr. Schanz, Dayton, Ohio.

The Forest Figure in Crown Hill Cemetery.

Eight exquisitely wrought urns for monuments.

Kiefer's Portrait Tablet.

Irwin bust, Columbus, Indiana.

Memorial Tablet eight feet high, Dayton, Ohio.

A Marble Oberon for Memphis, Tennessee.

An over-life-size figure, Little Rock, Arkansas.

Four bronze figures for De Pauw University.

Another sculptor who slowly worked his way to a degree of prominence was John H. Mahoney, who came with his parents to Indiana when he was a small boy and located in Jennings County. After a few years they removed to Indianapolis and the son was apprenticed to the firm of Carpenter Brothers, who were in the tombstone business. His inspiration to be something more than a marble-cutter first came in 1872, when he studied with great interest and care the display of the John Rogers statuary at

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the Indiana Exposition. He had executed ornamental carving for several years.

About the close of his apprenticeship he made his first statue, that of Benjamin Franklin, for a new building that was being erected. He was doing some special work in Cambridge City, Indiana, at the time of the death of General Solomon Meredith, and was called upon to make a death-mask, which resulted in a commission for a heroic statue in marble. This was erected in the family's private cemetery. At this time he had had no art training. After two years for himself in the marble business in Indianapolis, he went abroad in 1878 to study sculpture in the English Academy in Rome under Randolph Rogers, an American sculptor to whom he had letters of introduction. He remained in Rome a year and a half, and visited the galleries of Florence, Paris, and London.

On his return to the United States he was again employed by G. W. Carpenter at Dayton, Ohio. He entered his first competition for the Morton McMichael statue, in which he was successful. He produced a seated statue in bronze which was placed in Philadelphia. During this work he met a Mr. Boswell of Augusta, Massachusetts, whose firm had received a commission to complete the statuary and marble relief work on the National Pilgrims' Monument at Ply-

mouth. He engaged Mahoney to make the models and superintend the entire construction.

Mahoney returned to Indianapolis in 1889, and opened his first studio in a stable in Elm Street. For compensation he had to rely on small commercial work used in buildings, with larger commissions at rare intervals.

When the State Soldiers' and Sailors' Monument was finished he was commissioned to make the statues for the Circle. General George Rogers Clark was the first, after which he made William Henry Harrison, and then Governor Whitcomb. This was followed by the statue of William E. English, with two castings, one for Englishton Park and the other for Scottsburg. His conception of George Rogers Clark was not that of a statesman or a man trained in the schools, but as a leader of the frontier, bringing his men victoriously through the difficulties of the wilderness. This is his most successful work. Later he filled two other commissions—a statue of Henry Berg of Milwaukee, Wisconsin, and another for Springfield, Illinois. He achieved a certain measure of success. Then he gave up art entirely because of the lack of patronage, and the mallet and chisel were abandoned in the workshop amid a litter of shattered statues and dissipated ideals. Mahoney was born in Usk, Monmouthshire, Wales, June 24, 1855, and came

ART AND ARTISTS OF INDIANA

to America in May, 1858. He died in Indianapolis September 13, 1919.

To be a successful sculptor with the handling of large masses of clay, the considerable mechanical ability required for setting up large figures or groups and the close application and time necessary for even the most ordinary results seemed not long ago beyond the endurance of most women. About 1887 a modeling class was started in the Art Students' League in New York, which was entered by a number of young women students. It was considered more or less of a fad, an indication of what was at the time considered the restless feminine spirit which desires to do everything that has ever been done and the possibility of which had not yet been proved.

It was expected that the class would be short-lived, but the novelty did not wear off; instead there was a steady growth in members and enthusiasm. When Augustus Saint Gaudens went to direct the work, it became as much a part of the regular academic work as the antique or life classes. The standards maintained were remarkably high; the difficulties to be surmounted prevented those not in earnest from continuing the arduous labor. Other schools introduced classes in modeling shortly afterward. The time seeming to be propitious for the introduction of

CAROLINE PEDDLE BALL

women sculptors, the opportunity and advantage was given them to study. Several women went abroad to study under French sculptors, and in more than one instance celebrated artists who never before had admitted women to their studios accepted them after seeing the sketches and studies taken for their inspection.

The group of sculptors in America has of necessity been far from large and the work meager at best. An artistic career usually means a certain amount of bread-winning, and how was a living to be made by both men and women in sculpture in a country where there was scarcely any demand for statuary? The outlook seemed hopeless until plans were being made for the Columbian Exposition, when prominent sculptors of America were besieged with commissions, and immediately they needed assistants.

In many cases students who were doing original work were quickly called to their aid, and thus afforded the desired opportunity for self-expression. Among these were Janet Scudder, Caroline Peddle Ball, and Frances Goodwin, who were the first in Indiana to venture into the plastic art.

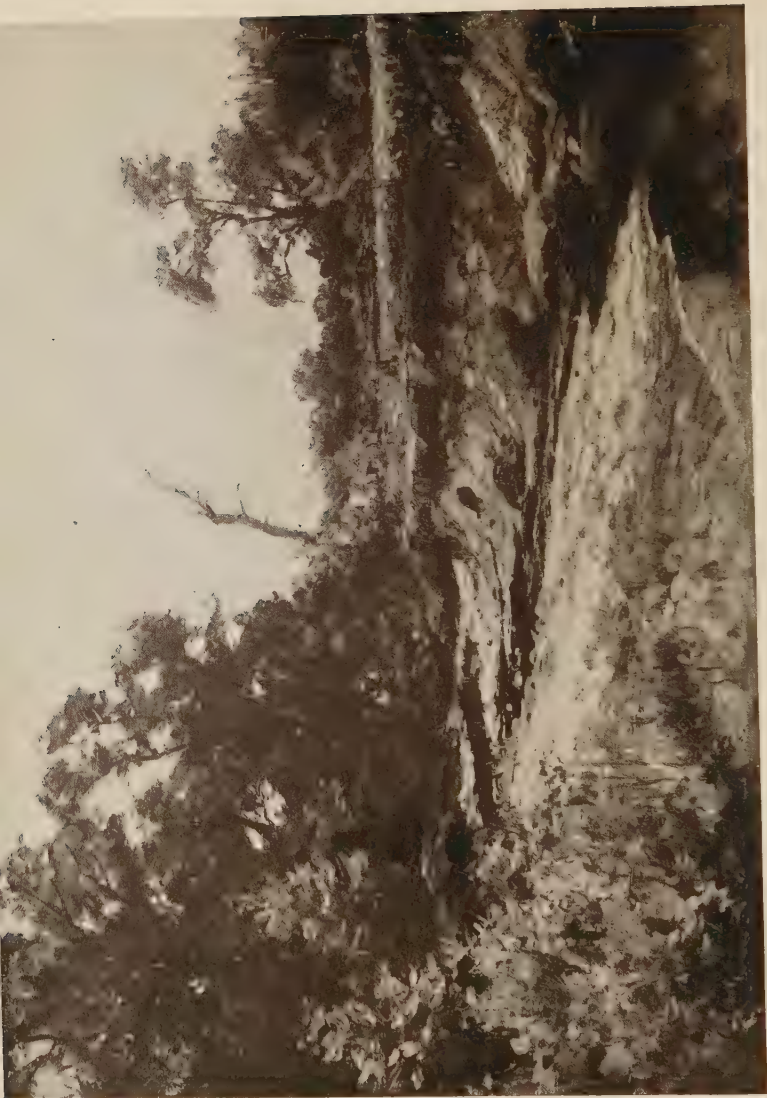
Prior to this Caroline Peddle Ball was brought into prominence by Tiffany & Company, who were so attracted by her work at the Art Students' League that they gave her a studio in their

ART AND ARTISTS OF INDIANA

own building, later employing her to make the designs for the firm's exhibit at the Chicago World's Fair. Her figure of "The Young Virgin" was included in the Tiffany exhibit. Following the exhibition she executed another commission for Tiffany, a figure of the Christ of the Sacred Heart, life-sized. Her orders from this firm have been numerous. Upon the recommendation of Saint Gaudens, Mrs. Ball was commissioned to design the "Isabella" coin of 25-cent denomination for the World's Fair.

Mrs. Ball was born in Terre Haute, and received her first art lessons at the Rose Polytechnic Institute, later drawing from the cast and life. The next year she attended the Pennsylvania Academy of Fine Arts, but remained for only three months. She then went to New York and entered the Art Students' League, where she drew from the antique for a short period, when she entered the modeling class. The following year was a momentous one for this class, as Augustus Saint Gaudens consented to become its master. The class was an interesting and unusual one, having among its members a number of strong workers of marked and varied individuality.

Mrs. Ball spent the year 1895 in Florence, Italy, where she studied the works and methods of the greatest sculptors and artists. She re-



CHARLES CONNER

IN THE MEADOW

CAROLINE PEDDLE BALL

turned to New York, doing practical art work for a year or two, and later went back to Paris, where she remained for three years, where she had a studio in the Rue Campagne Première. During this period she designed interior decorations for the Paris home of Appleton Curtis, a New Yorker.

Upon the recommendation of Saint Gaudens she was awarded the contract for the figure of "Victory" on the United States building at the Paris Exposition in 1900, for which she received much praise from the American sculptors.

In 1894 she made a memorial fountain showing a loosely draped figure of a woman holding a pitcher in one hand from which the water pours into a cup for the little child at her side. This was for the town of Flushing, Long Island, in commemoration of the life of charitable deeds of Mary Lawrence Eliman. She executed a portrait relief cast in bronze of Anton Herkomer, showing the expert weaver of rare tapestries at his loom. This bronze is now in the English home of the artist Herbert Herkomer.

In recent years Mrs. Ball has given much time to bas-relief and decorative work. A fireplace for a children's nursery shows two jolly satyrs' heads on the conventional supporting pilasters. Through the twining vines on the columns and mounting to the mantel-shelf are countless elves,

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toads, birds, and worms, all in sportive play. Most interesting are her bronze fire-dogs surmounted by small nude boys in verd, holding out their hands as if to warm them. The sculptress has recently completed two corbels, or supporting brackets, for memorials in Grace Church, Brooklyn, and some interesting baptismal fonts. One, a memorial to a little child, shows a tall angel in a slender Gothic niche, tenderly holding a babe in her arms, with the little head pressed against her bosom.

Mrs. Ball lives with her family at Westfield, New Jersey, where she has her studio. Much of her late work deals with the psychology of children, which expands into studies in low relief showing the perennial charm of childhood.

Again we turn to Terre Haute and find the school-girl, Janet Scudder, who timidly confessed to her music teacher, Mrs. Frances Haberly, afterward Mrs. Robertson, that she had no fondness for practising and much preferred drawing. After inspecting some of her efforts, it was decided there was some evidence of talent and that it would not be wise to spend more time in music. Then followed a gala-day.

Later Janet Scudder entered the Cincinnati Art Academy to study. Here she was much influenced by the prevalence of woodcarving. She remained there for three years, and then returned

JANET SCUDDER

to her home in Terre Haute and opened a studio, hoping to teach woodcarving; fortunately, no pupils came. During the waiting period she did commercial carving for a Chicago firm, which led eventually to a change of residence to be nearer her work. In this period of preparation what appeared to be an evil genius was at hand: her "shop" was discovered by union workmen and the doors were soon declared closed. This led her to a field that was an earnest of the future.

The Columbian Exposition was at that time in a state of preparation. Lorado Taft was designing statues and façades for various state and national buildings that were soon to be erected, and was much in need of capable assistance. Janet Scudder was admitted to his staff, and immediately her work commanded his attention. She was assigned two statues to model, one for the Indiana Building, and the other a figure of Justice for the headquarters of the state of Illinois. This paved the way to the accomplishment of the inborn dream of every true artist: to study, to work, to have a studio, to achieve in that realm where art and artists abound.

No other thing at the exhibition so caught her attention and held her thought as the incomparable work of MacMonnies' fountain. The influence was so paramount and the desire so great that in a short time she was living in the Latin

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Quarter of Paris, working as his pupil, busy with clay and plaster, studying earnestly, executing her ideas as they were revealed to her; destroying freely the thing upon which she had spent days of thought; patiently eliminating through her tests until gradually there evolved a working basis. She tried every form of art to which the term "sculpture" may be applied—portraits, busts, and bas-reliefs, memorial tablets and medallions, statues, and finally fountains.

The broadening scope of the plans and the increasing success of Stanford White, the architect, in completing the grounds of estates demanded the assistance of a sculptor. He recognized Janet Scudder's ability and commissioned her to model several fountains for homes he was designing. This brought her back to New York, but in his sudden death the end came almost before the beginning; for there was no one to execute his plans and Janet Scudder's work was useless. At this period she designed the seal of the Bar Association of New York. After a brief time she returned to France, then went to Florence, Italy, where she studied for a year and a half in the Pitti Academy, and entered the night classes of Colorossi.

It was in this environment that she really found herself, as she studied the gardens and fountains and the romping, rollicking Italian boys who



OLD HOUSES AT CENTERVILLE

MAUDE KAUFMAN EGGERMEYER

JANET SCUDDER

have since served so often as her models and been the keynote of her work. She has continued her interpretations of childhood in its mischievous period, making a human appeal that has been universally crowned with favor. During her residence in Florence she applied herself to portrait medallions and fountains, sending five of the latter to the National Gallery in Paris for exhibition.

In 1908 Janet Scudder again went to Paris and opened a studio in Rue de la Grande Chaumière in the Latin Quarter. She worked almost exclusively on boy figures for fountains. Her "Young Pan" fountain was selected by Robert Bacon, ambassador to France, for the American Embassy in Paris. It was successfully placed at the end of a long corridor. It had previously won a place of honor at the fall exhibit of 1911 in the National Academy of Design.

In 1912 she made a trip to America to see the gardens of J. D. Rockefeller at Pocantico Hills and those of Harold McCormick at Lake Forest, Illinois, as she had been commissioned to execute fountains for these estates. One of her first fountains to be placed was "The Tortoise Fountain" in the gardens of Alexander Hudnut in Princeton, New Jersey, a replica of which is on the gallery floor of the Richmond, Indiana, High School. Among other well-known

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pieces from her studio are "The Lady of the Sea," a large statue interpreting the leading woman in Ibsen's play of that name; "The Frog Fountain" in the Metropolitan Museum; "The Sun Goddess," a representation of Japanese art which adorns the façade of the Brooklyn Institute of Arts and Sciences. Five of her medallion portraits are the property of the government of France. She is the first American woman sculptor to have work bought for the Luxembourg.

The opening of the European war found her busy in her studio at her estate, Villa d'Avray. She immediately tendered her house to the Minister of War and her services to the French Red Cross. Then she went to live in very small quarters in Rue Racine. Realizing she might give greater assistance, she returned to America. The associations to procure funds "*pour les gens de lettres Françaises*" and the Mine-Sweepers Fund were her own creation and she was one of the four women who started the Lafayette Fund.

She opened a studio in Madison Avenue, New York. She was invited to send all her fountains to the Panama-Pacific Exposition. The fountains sent were: "Seaweed," "Diana," "Young Pan," "Flying Cupid," "Fighting Boys," and a number of statuettes which were placed in the court of the Fine Arts Building. She received a silver medal for the excellence of her work.

FRANCES M. GOODWIN

A recent government commission has been completed in which she designed three gold medals presented by the United States to Ambassadors Noan of Argentina, De Gama of Brazil, and Suarez of Chile. They were presented for the generous services of these men as mediators in the controversy between the government of the United States and the leaders of the warring parties of Mexico in 1914.

The John Herron Art Institute of Indianapolis has recently acquired some examples of her medallions. The Indiana Centennial medalion is her work.

With the beautifying of estates and the enhancement of landscape-gardening in every section of this country, there is an increased call for sun-dials and fountains that crowds the life of a sculptor working in these lines full of activity.

The bronze bust of Robert Dale Owen, which was erected at the south entrance of the Indiana State Capitol in 1911 is the work of an Indiana artist, Frances M. Goodwin of Newcastle, where she has quietly worked the greater part of her life. She opened a studio in Indianapolis long enough to execute this commission.¹ She

¹ In 1904 Miss Julia S. Conklin, of Westfield, Indiana, suggested to the Indiana Federation of Clubs that a monument be erected in recognition of the life and work of Robert Dale Owen. A committee was appointed, assuming the title of the "Robert

ART AND ARTISTS OF INDIANA

modeled the subject in clay which was submitted for approval to the Robert Dale Owen Memorial Association and to Ernest Dale Owen, a son of the New Harmony philanthropist. Miss Goodwin then took the model to Paris, where the casting was made.

Frances Goodwin began her studies in an early art school in Indianapolis, after which she became a pupil of the Chicago Art Institute with a view of becoming a painter. Soon her attention was turned to modeling. She received honorable mention in the students' exhibit at the end of three months' study. She became fascinated with the work, to which she eventually gave her entire time. Her first public production was a statue of "Education" for the Indiana Building at the Columbian Exposition in 1893, which was awarded honorable mention.

She spent four and a half years in Europe, traveling and studying the works of the masters in different countries, having her headquarters and studio in Paris. While there she executed the memorial of Captain Everet Benjamin of New York, who lost his life in the

Dale Owen Memorial Association." It consisted of the following members: Julia S. Conklin, president; Belle McNary, Logansport, first vice-president; Alice P. Dryer, Terre Haute, second vice-president; Esther G. White, Richmond, secretary; Susan E. H. Perkins, Indianapolis, treasurer; Virginia C. Meredith, Cambridge City; Addie B. Guldin, Ft. Wayne; Cora C. Landis, Delphi; Julia G. Sharpe, Indianapolis; Mary D. Maxedon, Vincennes.



SPRING'S THRESHOLD

GEORGE H. BAKER

INDIANA SCULPTORS

Philippines. She is represented in the United States Senate Gallery by a bust of Vice-President Colfax, a commission from the government; at the John Herron Art Institute, Indianapolis, by busts of the late poet Benjamin S. Parker and the Rev. James D. Stanley.

Other sculptors belonging to Indiana but now living elsewhere are Mrs. Clara B. Leonard Sorensen of Chicago, Eleanor Louise Gurnsey of the James Millikin University at Decatur, Illinois, and Mary Washburn, formerly of Rensselaer, but now of Chicago.

Walter Reed Williams began his study of sculpture at the John Herron Art School under Rudolph Schwarz, and later went to the Boston Museum of Fine Arts and to the Beaux-Arts in Paris to continue his work. He conducted classes in cast and modeling from life at the Art School in Indianapolis during one school year.

Helene C. Hibben found her first work as a sculptor in modeling of a very unusual kind, that of miniature busts, which were very attractive and accurate likenesses. Her work is mostly bas-relief portraits in bronze. When sitters are few and miniature bronze figures are not in demand, she spends her time in her charming studio in the midst of the shrubbery of her own lawn, where she has a kiln and all the paraphernalia for making art tiles and pottery. Her dedicatory

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tablet of the Burdsal Unit of the City Hospital of Indianapolis is a relief sculpture in bronze. It has brought more than the usual commendation of artists and critics. The groups of figures on each side of the inscription are symbolical, representing the "Spirit of Giving" and the "Recipients." The half-draped figures gave the sculptor an opportunity to use in an admirable way the long, flowing line of the human figure and the floating drapery.

Rena Tucker Kohlmann, painter, sculptor, and teacher, is developing a place for herself in the art world. "Monument Place" is a thoroughly artistic canvas, treated in an original manner. Her sculpture is in miniature. The bronze of "Little Orphant Annie" is an imaginative study of one of Riley's well known characters.

Myra R. Richards' work in sculpture solves some of the difficult problems in foreshortening, and her bust portraits are good likenesses, those of Meredith Nicholson and James Whitcomb Riley attracting unusual attention. She executed the Riley monument erected in Greenfield, Indiana, in 1918.

"Classic Music," a piece of statuary carved in Vermont marble, forms a part of the decorative scheme of the music pavilion in Lincoln Park, Chicago. It is the work of John G. Pra-

INDIANA SCULPTORS

suhn. He was a student in the Chicago Art Institute under Lorado Taft and of Charles J. Mulligan, after which he maintained a studio in the sculpture colony in Ellis Avenue, working both independently and in conjunction with other sculptors.

For several years he was first assistant to Lorado Taft, and directed the erection of some of his monumental statuary. He superintended the engineering work in the erection of the heroic statue of the Indian chief, Black Hawk, which is placed on a bluff two hundred feet high at Oregon, Illinois. The statue is constructed of cement, and is something over forty-three feet in height. It required four summers and one winter to complete the work. "The Lions," at the base of the Taft Columbus Memorial Monument at Washington, D. C., are the conception and execution of Prasuhn. He returned to Indianapolis, and opened a studio in which to execute the sculptural commissions and to plan the artistic and ornamental features of the Dixie and Lincoln Highways.

In New York, George Grey Barnard is spoken of as an Indiana man, his father being a Presbyterian minister of Madison. In Indiana we are nothing loath to claim the sculptor, who has put his life into his work, who has created an old-world atmosphere in the great city for the

ART AND ARTISTS OF INDIANA

environment of his studio. During his years in France, when work, struggle, and privation were demanding the ascendancy, he gathered the art treasures that came his way, and later had them sent to America.

He has erected on the hill at Fort Washington Avenue a purely Gothic structure such as the people of the towns of France built in the thirteenth century. The building stands inclosed in gray walls of stone and brick, with a severe façade, a stained-glass window the only ornament over the main entrance. Within are his art treasures. This building is to provide the simple and correct setting that suggests their original surroundings. Before the main entrance stand two short columns with statues from the ancient cloister of the monastery erected by St. Guilham of the Desert, that is definitely traced back to the ninth century.

The doors of the main entrance are of twelfth-century oak, heavily carved, with bolts and hinges still intact. In the center of the nave are placed fragments of thirteenth-century tombs, including the reclining figure of a knight in armor. On every side are to be found exquisite medieval columns, Greek and Gothic statues, producing an austere and ecclesiastical atmosphere. In the gallery above are many Gothic sculptures and interesting fragments of another age, creating the

GEORGE GREY BARNARD

architectural environment of the twelfth century for these treasures, which are shown by sympathetic candlelight against a background of cleverly dulled brick walls. The "Cloisters," as the building is called, is an achievement of George Grey Barnard, the distinguished sculptor. He built much of it with his own hands. The interesting collection within, the statues, the bas-reliefs, the capitals, and the altar carvings, are the masterpieces that once adorned the French cloisters of the Middle Ages and were devastated by the wars of the Huguenots and the French Revolution. During Barnard's long residence in that country, he gradually accumulated these treasures. Many he excavated with his own hands. A statue of an apostle was obtained by replacing another stone in the wall where it had so long been of use. A memorial tablet was used as the lintel of a hen-house door. Thus from ignominy were these antique sculptures rescued and placed in a museum building that is significant and illuminating, affording art lovers of this country an opportunity to study the past.

George Grey Barnard was born in Bellefonte, Pennsylvania, in 1863. The father's clerical duties soon called him to Muscatine, Iowa. As a boy he found his greatest pleasure in the forests, where he studied outdoor life, making a

ART AND ARTISTS OF INDIANA

collection not only of living pets but of stuffed birds and animals. At the age of fifteen he was the state taxidermist. Then he began to reproduce in the native clay. A study of his sister gave delight to his family and resulted in his being sent to the Chicago Art Institute. After a year and a half of hard study he set off for Paris with three hundred and fifty dollars, which he had earned by executing a portrait bust of "The Boy."

He worked in France for years. Finally, when his work was shown in the Champs de Mars in 1894, it elicited remarkable enthusiasm, receiving the highest praise from the authoritative French critics, praise interesting in its sincerity and earnestness. After he left the Beaux-Arts he worked alone for eight years. Then, in the midst of his achievements, with praises on every side, he determined to return to America and work alone, where he was unknown and unappreciated, but where he could work without influence and execute his own original thoughts. When Saint Gaudens discontinued his classes at the Art Students' League, Barnard did the work in the years 1900 and 1903. He received the unusually large commission for statuary for the State House at Harrisburg, Pennsylvania. He then gave up teaching and went back to France, where the facilities for work were more

GEORGE GREY BARNARD

accessible and where he executed the well-known groups of figures and bas-reliefs that ornament the façade of the building.

An exhibit of his work was held in Boston in 1909. His principal works are: "Two Natures," "The Unseen Giver," "Brotherly Love," "Life Reclaimed by Relentless Matter-Earth," "Parenthood," "Life Drawn unto Death," "Brotherly Love" and "Labor." He has been a close student of Michelangelo; he has a marvelous knowledge of "planes," which he produces with unerring judgment. His work is compared to that of Rodin. Like Rodin, he often leaves a portion of the block of marble unhewn.

George Henry Payne, in reviewing the work of Barnard some years ago, said:

He is a mystic and a poet and in his writings, unpublished, unconned, and without literary form as they are, he expresses that same wonderful, idealistic vitality. He sees life not as others see it—life ennobled in its entirety, both the past and the future. When one considers that the sculptor has been but a few years in his thirties, that he is yet a young man, that his greatest work was done some six years ago, one feels with animation the greatness of the future, a future as great for the country as it is for the tireless individual. It seems strange to have among us here in America, where so many attempts at sculptural art have verged on the ridiculous, a man who can, does, and will rank with the greatest. The only trouble is, in having him so near we may not see him in his true light. That is a fear, but it is a fear that does not come when one stands before the marble of one who has the fire, the force, the vitality, the poetic insight, and the emotional nobility of dominant genius.



CLOSE OF DAY

L. CLARENCE BALL

ADDENDA

ABBREVIATIONS

WHO'S WHO IN INDIANA ART

INDIANA ILLUSTRATORS

INDIANA MAKERS OF BOOK-PLATES

INDIANA ART SCHOOLS

INDIANA ART ASSOCIATIONS AND ART CLUBS

INDIANA GOVERNORS' PORTRAITS

INDIANA MONUMENTS

BIBLIOGRAPHY

WHO'S WHO IN ART

ABBREVIATIONS ¹

P.—painter; *S.*—sculptor; *I.*—illustrator; *E.*—etcher; *Engr.*—engraver; *C.*—craftsman; *D.*—designer; *L.*—lecturer; *Ldscp. P.*—landscape-painter; *Min. P.*—miniature-painter; *Mural P.*—mural-painter; *Port. P.*—portrait-painter; *Arch.*—architect; *T.*—teacher; *W.*—writer.

SOCIETIES

AAI—Art Association of Indianapolis
AIC—Art Institute of Chicago
AGC—Artists' Guild of Chicago
A. Fed. A.—American Federation of Arts
A. Fund S.—Artists' Fund Society
Am. Acad. A. L.—American Academy of Arts and Letters
ANA—Associate National Academy of Design, New York
ASL of N. Y.—Art Students' League of New York
AWCS—American Water-Color Society of New York
Chicago A. C.—Arts Club of Chicago
Chicago SA—Chicago Society of Artists
Chicago S. E.—Chicago Society of Etchers
Chicago WCC—Chicago Water-Color Club
CC Chicago—City Club of Chicago
CI—Carnegie Institute of Pittsburgh
Cin. AA—Cincinnati Art Academy
Cin. A. C.—Cincinnati Art Club
HAI—Herron Art Institute, Indianapolis
NA—National Academy, New York
NAC—National Arts Club, New York
NAD—National Academy of Design
Nat. Inst. A. L.—National Institute of Arts and Letters
NSS—National Sculpture Society, New York

¹The abbreviations here used are the same as those in the American Art Annual for the sake of convenience and comprehension.

ART AND ARTISTS OF INDIANA

- PAFA—Pennsylvania Academy of Fine Arts, Philadelphia
PAIA—Pennsylvania Academy of Industrial Arts, Philadelphia
Paris AAA—American Art Association of Paris
Port. P.—National Society of Portrait-Painters, New York
PC—Portfolio Club of Indianapolis
PCC—Palette and Chisel Club of Chicago
PM & SIA—Philadelphia Museum and School of Industrial Arts
Pan-Am. Exp.—Pan-American Exposition
P.-P. Exp.—Panama-Pacific Exposition
RAA—Richmond, Indiana, Art Association
Ten Am. P.—Ten American Painters
SAA—Society of American Artists, New York
SAC—Seattle Art Club
Salma. C.—Salmagundi Club, New York
SFAA—School of Fine and Applied Arts, New York
SI—Society of Illustrators, New York
SIA—Society of Indiana Artists
SWA—Society of Western Artists
S. Wash. A.—Society of Washington Artists, Washington, D. C.
SS of Ind.—Sculpture Society of Indiana
Woman's AC—Woman's Art Club (preceded by name of City)
Women PS—Association of Women Painters and Sculptors, New York



FELLING THE BEE TREE

L. CLARENCE BALL

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WHO'S WHO IN ART

INDIANA PAINTERS, SCULPTORS, AND ILLUSTRATORS

ABBOTT, WILLIAM H. 143 W. 42d St., New York, N. Y.
D. Born Goshen, Ind.

ADAMS, J. OTTIS. "The Hermitage," Brookville, Ind.; summer home, Leland, Mich.

Ldscp. P. T. Born Amity, Ind., July 8, 1851. Pupil South Kensington Art School, London, under John Parker, 1872-74; Royal Academy, Munich, under Benczur and Loefftz, 1880-87. Awards: bronze medal St. Louis Exp. 1904; A. M. from Wabash College 1898; Fine Arts Bldg. prize, Chicago, 1907; Vincennes prize; Mary T. R. Foulke prize 1909; hon. men. Buenos Aires Exp., 1910. Member: Hon. member AAI; SWA (president 1910). Represented: HAI, "September Morning"; Richmond, Ind., Gallery, "A Summer Afternoon"; Muncie Art Asso., "Winter Morning" and "Road to Town"; Cedar Rapids, Iowa, Art Asso., "The Pool"; Public Library, Terre Haute, "Iridescence"; paintings in public libraries of Anderson, Brookville, Bluffton, Evansville, Ft. Wayne, and Marion, Ind., Bay City, Mich.; murals in City Hospital, Indpls., public schools of St. Louis, Mo., Terre Haute; "Dawn of Night," Magazine Club, Columbus, Ind.

ADAMS, WAYMAN. 7 E. Market St., Indianapolis, Ind.
Sherwood Studio, 57th St. and 6th Ave., N. Y.

Port. P. Born Muncie, Ind., Sept. 23, 1883. Pupil HAI, Chase, and Henri. Awards: Proctor prize NAD 1914; Foulke prize 1915; Holcomb prize 1916; Newport prize 1918; Logan prize 1919. Member: Portfolio Club; SIA; ANA. Represented: Indiana State Library, Portraits of Governor Hanley, Governor Marshall, Governor Ralston; "Charles Den-

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nis," HAI; "Joseph Pennell," Chicago Art Institute; murals in City Hospital, Indianapolis; "Secretary Baker," "General March," National Portrait Gallery. Alexander Ernestinoff HAI.

ADAMS, WINIFRED BRADY. "The Hermitage," Brookville, Ind.; summer home, Leland, Mich.

P. Born Muncie, Ind., May 8, 1871. Pupil Drexel Institute, Phila., Art Students' League, N. Y.; Awards: hon. men. at Richmond, Ind., 1913. Member: Woman's Art Club, Cincinnati, Associate SWA. Represented: HAI, "Marigolds"; St. Louis Exp. 1904; Richmond Gallery, "Still Life"; Muncie Art Asso., "Still Life."

ALDEN, RUTH. Michigan Ave., Chicago, Ill.

D. With Nelson & Sons, Architects.

ALLISON, WILLIAM MERLE. Hollis, Long Island. Pupil of HAI.

ANDERSEN, MARTINUS. 609 West 191st St., New York, N. Y.

P. I. Born Peru, Ind., Aug. 13, 1878. Pupil J. Ottis Adams and William Forsyth, HAI. Awards: hon. men. Richmond, Ind., 1913, 1914, 1915; Whitney prize 1915, Friends of Young Artists' Exhibition, New York; Member: Portfolio Club; SWA; Represented City Hospital, Indpls., mural decorations; Panama-Pacific Exp. 1915.

ARMSTRONG, VOYLE NELVILLE. 7 Eden Park Terrace, Cincinnati, O. Home, Bedford, Ind.

P. Born Dobbin, W. Va., Nov. 26, 1891. Pupil Cin. AA; Member: Cin. AC; Thumb-Tack Club.

ANGELL, (MR.) CLARE. 42 Slocum Crescent, Forest Hills Gardens, Long Island, N. Y.

I. D. Born Goshen, Ind.

ARTER, CHARLEY. Richmond, Ind.

P.

AUSTIN, ALFRED N. Terre Haute, Ind.

S.; Arch. Born Terre Haute, Ind. Designed Indiana Building, Columbian Exp. 1893. Pupil AIC under Taft. Represented: Bust R. W. Thompson in Fairbanks Library, Terre Haute, Ind.

BACON, MRS. ELIZABETH DRIGGS. Indianapolis, Ind.

P. I. Born Indianapolis. Pupil AIC under Vanderpoel. John Johansen, Martha Baker, Frederick

WHO'S WHO IN ART

Richardson, and Charles Freer; ASL of N. Y.; also classes of Chase and Howard Pyle.

BADE, FRANCIS. 5108 Kimbark Ave., Chicago, Ill.

D. Born Goshen, Ind.

BADE, MRS. FRANCIS. 5108 Kimbark Ave., Chicago, Ill.

D. Born Goshen, Ind.

*BALL, L. CLARENCE. South Bend, Ind.

P.; T.; I. Born Mt. Vernon, O., July 4, 1858. Died South Bend, Ind., Oct. 9, 1915. Self-taught; pupil NA. Member: Chicago SA; Cliff-Dwellers; Chicago Art Asso. Represented: Library, South Bend.

BALL, CAROLINE PEDDLE (Mrs. Bertrand E. Ball). Westfield, N. J.

S. Born Terre Haute, Ind., Nov. 11, 1869. Pupil PAFA; ASL of N. Y. under Augustus Saint Gaudens and Kenyon Cox. Awards: hon. men. Paris Exp. 1900. Represented: "Victory," U. S. Building at Paris Exp. 1900; memorial corbels Grace Church, Brooklyn, N. Y.

BAKER, FRANK R. Brookville, Ind.

P.; T. Born Brookville. Pupil J. Ottis Adams. Supervisor of drawing public schools of Brookville.

BAKER, GEORGE HERBERT. 605½ Main St.; 224 South 5th St., Richmond, Ind.

Ldscp. P. Born Muncie, Ind. Pupil J. E. Bundy. Member: RAA. Awards: Muncie prize 1910; second hon men. RAA 1910. First prize RAA 1913 and 1915.

*BAKER, MARTHA SUSAN.

Min. P.; Port. P. Born Evansville, Ind., Dec. 25, 1871; died Chicago, Dec. 21, 1911. Pupil AIC. Awards: first prize for miniatures, Arché Salon, Chicago, 1897; bronze medal St. Louis Exp. 1904; hon. men Carnegie Inst. 1904; silver medal, Chicago, 1905; Municipal Art League purchase prize AIC 1905; Salon Paris, 1905. Member: Chicago SA; SWA.

BALLARD, HARRY W. St. Paul, Ind.

P. C. Born St. Paul. Pupil T. C. Steele; PAFA under Anshutz.

* Deceased

ART AND ARTISTS OF INDIANA

*BANVARD, JOHN.

P. Born New York, 1815; died 1891; Painted Panorama of Mississippi River in 1846.

BARNARD, GEORGE GREY. 454 Fort Washington Ave., New York, N. Y.

S. Born Bellefonte, Pa., May 24, 1863. Pupil AIC; Carlier at École des Beaux-Arts, Paris. Member: Asso. Soc. Nationale des Beaux-Arts, France; Nat. Inst. A. L. Awards: gold medal Paris Exp. 1900; gold medal Pan-Am. Exp. Buffalo, 1901; gold medal St. Louis Exp. 1904. Represented: "Two Natures," Metropolitan Museum, New York, N. Y.; "Pan," Central Park, New York; "I Feel Two Natures," Art Institute, Chicago, Ill.; "Labor," State Capitol, Harrisburg, Pa.

BARR, PAUL E. Goldsmith, Ind.

P.

BARRETT, CARL A. Fort Branch, Ind.

Mural P.; D. Born New Harmony, Ind. Pupil AIC under Vanderpoel.

BARTLETT, M. ELLSWORTH. 611 East 12th St., Indianapolis, Ind.

P.; I. Born Seymour, Ind., June 29, 1890. Pupil Wheeler, Stark, and Forsyth. Member: SIA.

BATES, DEWEY.

P. Died Rye, England, 1899. Pupil Academie G r me, Paris. Studied in Antwerp. Lived in Indianapolis a number of years.

BAUMANN, GUSTAVE. Studio Nashville, Ind.; home 3616 N. Lincoln St., Chicago, Ill.

P.; I.; Engr. Born Magdeburg, Germany, June 27, 1881. Pupil Maximillian Dasio in Munich. Member: Chicago SA; PCC; AGC. Awards: gold medal for wood-block printing P.-P. Exp. 1915; Represented: "Granny's Garden," Chicago Art Commission purchase; Portfolio HAI.

BAUS, SIMON P. 26 De Quincy St., Indianapolis.

Ldscp. P.; Port. P. Born Indianapolis, Sept. 4, 1882. Pupil Otto Stark, HAI, under J. Ottis Adams and William Forsyth; Member: SWA; SIA. Represented: murals City Hospital, Indianapolis, "Au-

* Deceased



L. CLARENCE BALL

LEON A. MAKIELSKI

WHO'S WHO IN ART

tumn," High School, Lafayette, Ind. Awards: Wana-maker students' prize 1909; Holcomb prize 1919; AAI prize 1921.

BEACHEY, MARGARET. Evansville, Ind.

P.; T. Born Lebanon, Ohio. Pupil Cin. AA; ASL of N. Y.; Teachers' College, Columbia Univ. of N. Y.; Member: Arts and Crafts Society of Evansville, Ind. Supervisor of drawing in public schools Evansville.

BERRY, WILS. Logansport, Ind.

P.; I. Born Logansport, 1851. Self-taught. He traveled for many years, sketching from nature, for New York and Chicago publications. Sketches of the Parliament Building at Ottawa, Canada, were presented to Queen Victoria, for which he received complimentary acknowledgment; he is a collector of pioneer relics; he lives in "Island Home," the residence of the late Judge Biddle.

BERTHELSEN, JOHANN. 430 N. Meridian St., Indianapolis, Ind. P.

***BIGELOWE, DANIEL FOLGER.**

Ldscp.; P. Born Peru, Ind., 1823. Died Chicago, Ill., July, 1910. He went to Chicago in 1858. At one time he was connected with the group of artists headed by G. P. A. Healy, and with them organized the Academy of Design, which later became the Art Institute of Chicago. His works include the decoration of many of Chicago's finest residences and a long list of landscape paintings.

BIRGE, MARY THOMPSON (Mrs. Edward B.). Bloomington, Ind.

P. Born New York, June 5, 1872. Pupil Yale School of Fine Arts under John H. Niemeyer and John F. Weir. Member: Paint and Clay Club of New Haven; Represented: portrait in Poughkeepsie Court-House.

***BLACK, RICHARD.** Greenfield, Ind.

P.; E. Born Greenfield, June 3, 1888. Died Greenfield, April 7, 1915. Pupil École des Beaux-Arts, 1909-10, under Cormon. Spent two years painting

* Deceased

ART AND ARTISTS OF INDIANA

in northern Africa. Two paintings purchased by French government.

BLAIR, MARIE. Princeton, Ind.

P. Born Princeton. Pupil Cin. AA under J. H. Sharp; Meakin and Nowotny.

*BLAKE, JAMES EDWARD.

Ldscp. P. Born Peru, Ind., June 8, 1864. Died Cincinnati, O., Feb. 11, 1912. Pupil Cin. AA. Member: Cin. AC.

BLOSSER, MERRILL C. 1279 West 3d St., Cleveland, Ohio.

I. Born Nappanee, Ind., May 28, 1892. Pupil Chicago Academy of Fine Arts under Wentz. Cartoonist, staff of *Cleveland Plain Dealer*.

BOBBS, RUTH PRATT. 1610 N. Delaware St., Indianapolis, Ind.

P. Born Indianapolis. Pupil Mary Y. Robinson; Chase, and ASL of N. Y.; Charles Woodbury at Ogonquit; Charles W. Hawthorne, Cape Cod School; Academie Julien. Represented: ASL of New York; "The Spanish Shawl," HAI.

BOOTH, FRANKLIN. 57 West 57th St., New York, N. Y.

I. Born Noblesville, Ind. Member: SL; Salma C.

BOOTH, HANSON. 58 West 57th St., New York, N. Y.

P.; I. Born Noblesville, Ind., May 19, 1886. Pupil AIC; George Bridgeman in New York. Member: SI, Salma C. Awards: Shaw prize, Salma C 1913.

BOWLES, JANET PAYNE. 415 East 15th St., Indianapolis, Ind.

T.-C. Born Indianapolis. Awards: Spencer Trask prize, N. Y.; hon. men. P.-P. Exp., 1915; prix d'honneur Metal Guild 1915. Represented: number of pieces in gold in the J. Pierpont Morgan Collection; also in collection of Sir Casper Purdon-Clarke in London; elaborately carved silver dagger for Maude Adams' collection used by her in "As You Like It"; Canterbury crozier for Chaucer Collection of Mr. and Mrs. Charles Coburn of New York; croziers and altar-pieces for Catholic churches.

BOYD, LULA S. Frankfort, Ind.

P.; T. Born Sidney, Ill. Pupil Pratt Inst; supervisor of drawing Frankfort public schools.

* Deceased

WHO'S WHO IN ART

***BRAZINGTON, WILLIAM CAREY.**

P.; *I.* Born Westfield, Ind., Nov. 9, 1865; died Southport, Ind., July 12, 1914. Pupil Simon, Cottet, Bouguereau, and Ferrier in Paris. Member: Paris SAP. Work: portrait Sir Casper Purdon-Clarke in Metropolitan Museum, New York.

BREHM, GEORGE. 15 West 67th St., New York, N. Y.

I.; *T.* Born Anderson, Ind., Sept. 30, 1878. Pupil Forsyth, Twachtman, Bridgeman, and Du Mond. Member: SI.

BREHM, WORTH. 15 West 67th St., New York, N. Y.

I. Born Anderson, Ind., Aug. 8, 1883. Pupil HAI; AIC; ASL of N. Y. Member: SI; Salma C.

BREWER, EMILY. E. Oak St., New Albany, Ind.

I. Born Evansville, Ind. Illustrated "Indiana Silver Hills" and "Home of My Heart."

BRITT, RALPH. Winchester, Ind.

P. Born Winchester, Ind. Represented: "November," high school, Lafayette, Ind. Award: hon. men. AAI 1918.

BROWN, ETHEL. Ft. Wayne, Ind.

I. Born Ft. Wayne. Pupil Ft. Wayne Art School and Western College, Oxford, Ohio.

BROWN, FLORENCE BRADSHAW (Mrs. Harold Haven Brown). 1640 Talbott Ave., Indianapolis, Ind.

P. Born Aiken, S. Carolina. Pupil William J. Baer; ASL of N. Y.; Frank Vincent Du Mond, in New York; period of travel in Europe and study in Paris.

BROWN, HAROLD HAVEN. 1640 Talbott Ave., Indianapolis, Ind.

P.; *I.*; *T.* Born Malden, Mass., June 6, 1869. Pupil Mass. Normal Art School; École des Beaux-Arts under Gérôme; Julien Academie under Laurens in Paris. Awards: bronze medal, Pan-Am Exp. Buffalo 1901. Director John Herron Art Institute and Art School, Indianapolis.

BROWN, FRANCIS FOCER. Richmond, Ind.

P.; *T.* Born Glassboro, N. Y. Pupil HAI and J. Otis Adams at Brookville, Ind. Member: SIA.

* Deceased

ART AND ARTISTS OF INDIANA

Award: hon. men. Art Asso. Indianapolis 1918.
Supervisor of art public schools Richmond, Ind.

BROWN, HARRISON PAUL. 509 Marion St., Elkhart, Ind.
P.; *T.* Born Waterloo, Ind., Jan. 29, 1889. Pupil
HAI; Chicago Academy of Fine Arts; Saugatuck,
Mich., summer school of art under Walter Marshall
Clute, F. F. Fursman, and George Sensenney.
Member: Little Theater of Indiana; SIA.

*BROWN, IMOGENE KEVIN.

P.; *T.* Born Liberty, Ind., Feb. 15, 1853; died
Crawfordsville, Ind., April 28, 1903.

BROWNLEE, CORNELIA A. Fine Arts Building, Chicago,
Ill.

I. Born Princeton, Ind. Pupil AIC under Vander-
poel; Dudley Crafts Watson's sketching class in
Europe; studied in Paris. Member: Three Arts
Club; American Girls' Club, Paris.

BRUCE, BLANCHE CANFIELD. 2401 North 9th St., Terre
Haute, Ind.

Ldscp. P. Born Wells, Minn. Pupil: Chicago Art
Institute, Indiana Normal School Art Department;
Charles W. Hawthorne; J. Francis Smith; J.
Wellington Reynolds; Edward F. Timmons.
Award: hon. men. AIC. Represented: "Sand Dune
Group," Natural History Museum, Lincoln Park,
Chicago.

BUNDY, JOHN ELWOOD. 527 West Main St., Richmond,
Ind.

Ldscp. P. Born Guilford Co., North Carolina, May
1, 1853. Self-taught. Instructor in Earlham Col-
lege eight years. Awards: Richmond prize 1907-
1909; Foulke prize 1911; Indianapolis Art Asso.
prize 1917. Member: RAA; SWA. Represented: St.
Louis Exp. 1904; "Heart of the Beechwoods," St.
Louis Museum; "Blue Spring," Richmond, Ind.
Art Gallery; "Early Spring" and "Portrait of Pro-
fessor Morgan," Earlham College; also works at
Rockford, Ill., Art Asso.; Marion Art League;
Vincennes Art Association; Muncie Art Asso.;
Sioux City, Iowa; "Wane of Winter," "Beech Trees
in Winter," HAI.

* Deceased

WHO'S WHO IN ART

BURGMANN, WILLIAM H. 1534 Churchman Ave., Indianapolis.

P. Born Indianapolis, Ind. Pupil HAI.

BURKE, ROBERT E. 822 Atwater Ave., Bloomington, Ind.

P. Instructor of Art in Indiana University.

BURWELL, MRS. KATE. Bloomington, Ind.

P.; T. Born Bloomington, December, 1866. Pupil HAI; Degree of A. B. and A. M., State University.

CALIGA, ISAAC HENRY. 142 Federal St., Salem, Mass.

P. Born Auburn, Ind., March 24, 1857. Pupil William Lindenschmidt. Member: Salma C.

CARTER, HARVARD JUSTIN. La Porte, Ind.

P. Born La Porte.

CASSADY, E. CHASE. 1818 N. Delaware St., Indianapolis, Ind.

Mural P. Born Indianapolis, Nov. 21, 1891. Pupil HAI under Forsyth and Wheeler; AIC. Member: Alumni Asso. of AIC.

CASSADY, U. G., 1818 N. Delaware St., Indianapolis, Ind.

D. Born Iowa. Self-taught. Specialty, art glass.

CHANDLER, MISS CLYDE GILTNER. 6061 Ellis Ave., Chicago, Ill.

S. Born Evansville, Ind. Pupil Lorado Taft. Member: Chicago SA. Awards: second prize Chicago Artists' Exp., AIC. Represented: Sidney Smith Memorial Fountain, Dallas, Tex., 1907.

CHASE, MARY M. Shabbona, Ill.

P.; C. Born Indianapolis, March 23, 1861. Pupil AIC, and of Frederick W. Freer. Member: ASL of Chicago.

*CHASE, WILLIAM M.

P.; T. Born Franklin, Ind., Nov. 1, 1849. Died Oct. 25, 1916. Pupil B. F. Hays in Indianapolis; J. O. Eaton in New York; A. Wagner and Piloty in Munich. Member: ANA 1888; NA 1890; SAA 1879; SWCS; Munich Secession; Ten Am. P.; Nat. Inst. A. L.; Am. Acad. AL; Port. P.; NAC; Lotus Club. Awards: Medal Centennial Exp. 1876; hon. men. Paris Salon 1889; first prize Cleveland Art Asso. 1894; Shaw prize SAA 1895; gold medal of honor

* Deceased

ART AND ARTISTS OF INDIANA

PAFA 1895; gold medal Paris Exp. 1900; Temple gold medal PAFA 1901; gold medal Pan-Am Exp., Buffalo, 1901; gold medal Charleston Exp. 1902; first Corcoran prize S. Wash A. 1904; Proctor prize NAD 1912; *hors concours* (jury awards) P-P Exp. 1915. Represented: "A Lady in Black," "Seventeenth-Century Lady," "Still Life," and "Carmenita," Metropolitan Museum, New York, N. Y.; "An English Cod" and "The Model," Corcoran Gallery, Washington, D. C.; "Still Life," Wilstach Gallery, Philadelphia, Pa.; "The Mirror," "Still Life," "Woman with Basket," and "Robert Blum," Cincinnati Museum, Cincinnati, O.; "Still Life," "Woman in Pink," "Landscape," "In Venice," and "A Child," Rhode Island School of Design, Providence, R. I.; "Still Life—Fish," Museum of Fine Arts, Boston, Mass.; "Shinnecock Hills," National Gallery at Washington, D. C.; "Lady with White Shawl" and "Still Life—Fish," Pennsylvania Academy of Fine Arts, Philadelphia, Pa.; "After the Shower," "Dorothy," and "Still Life—Fish," Herron Art Institute, Indianapolis, Ind.; "Alice," and "North River Shad," Art Institute of Chicago, Ill.; "Fish," "In the Antiquary's Shop," "In the Studio," and "L. F. Emmet," Brooklyn Institute Museum; "Self-Portrait," Art Association, Richmond, Ind.

*CLARK, BERGIE C.

P. Born Butler Co., Ohio, Dec. 13, 1868; died Madison, Ind., March 16, 1912. Pupil William McKendree Snyder.

CLARK, VIRGINIA KEEP. 3 East Ontario St., Chicago, Ill.

I.; Port. P. Born New Orleans, La., Feb. 17, 1878. Pupil Forsyth, Indianapolis; Beckwith; Howard Pyle, Philadelphia; W. A. Clark; Chase School and ASL of N. Y. Member: SWA; Chicago SA. Represented: Illustrated "Two Little Prisoners" by Thomas Nelson Page; "Little Girl Blue," "Live Doll Series," "Little Red, White, and Blue," by I. S. Gates.

* Deceased

WHO'S WHO IN ART

- CLAWSON, CHARLES HOWARD. Richmond, Ind.
Ldscp. P.; I. Born Richmond, Oct. 14, 1889. Pupil Cin. AA and John A. Seaford. Member: Cin. Art Club.
- CLUSMANN, WILLIAM. 2541 Haddon Ave., Chicago, Ill.
P. Born La Porte, Ind., 1859. Pupil Royal Academy in Munich under Benczur. Member: Chicago SA; Chicago WCC; AGC; SWA. Awards: hon. men. Stuttgart 1884; Grower prize AIC 1913.
- COATS, RANDOLPH S. Art Academy, Cincinnati, O.
P. Born Richmond, Ind., Sept. 14, 1891. Pupil Forsyth; Cin. AA. Awards: hon. men. Richmond, Ind., 1917; Holcomb prize 1921. Member: Duveneck Society of Painters; MacDowell Club.
- COFIELD, MYRTLE HEDRICK (Mrs. Robert B. Cofield). 2331 Highland Ave., Cincinnati, O.
P. Born Goshen, Ind., July 20, 1880. Pupil Muncie Normal, in design; Cincinnati AA, under Nowotny and Meakin; HAI of Indianapolis, under J. Ottis Adams, Stark, and Brandt Steele.
- COLE, BLANCH DOUGAN. 1472 Pearl St., Denver, Col.
P.; I.; T. Born Richmond, Ind., Aug. 12, 1869. Pupil Bouguereau, Robert-Fleury, and Whistler in Paris. Member: PCC of Chicago; Denver AC.
- COLEMAN, GLEN O. 1931 Broadway, New York, N. Y.
P. Born Springfield, O., educated in Indianapolis. Pupil of Stark, Chase, and Henri.
- COMINGORE, ADA M. The Chalfont, Indianapolis, Ind.
P. Born near Indianapolis. Pupil of Ind. AS under Steele and Forsyth; ASL of N. Y. under Kenyon Cox, Chase, and Rhoda Holmes Nichols.
- *COMPERA, ALEXIS.
P. Born South Bend, Ind., April 15, 1856; died California, July, 1906. Pupil Harvey Young and W. H. M. Cox in California, and of Benj. Constant in Paris. For some years he lived in Denver.
- CONNAWAY, JAY H. 311 E. Walnut St., Indianapolis; summer Broad Ripple, Ind.
P. Born Liberty, Ind., Nov. 27, 1893. Pupil Chase and William R. Reese. Member: ASL of N. Y. Represented: "Winter," HAI, Indianapolis.

* Deceased

ART AND ARTISTS OF INDIANA

*CONNER, CHARLES S.

Ldscp. P. Born Richmond, Ind., Feb. 4, 1852; died Richmond, Ind., Feb. 15, 1905. Self-taught. Represented: "In the Meadow," HAI; "November Day," Richmond Art Asso.; "The Woodland Pool," Indianapolis *Star*.

CONNER, ALBERT CLINTON. Manhattan Beach, Cal.

Ldscp. P. Born Richmond, Ind.

COOTS, HOWARD M. Lakeside, Ohio.

P. Born Indianapolis, Ind., 1886. Pupil HAI; Cin. AA; PAIA.

COUDERT, AMALIA KÜSSNER. 53 West 48th St., New York, N. Y.

Min. P. Born Terre Haute, Ind., March 26, 1873.

COVINGTON, ANNETTE. Chicago.

Port. P. Born Connersville, Ind.

*COX, JACOB.

Port. P.; Ldscp. P. Born Philadelphia, Pa., Nov. 9, 1810; died Indianapolis, Jan. 2, 1892. Self-taught. Pupil National Academy of Design 1860. Member: hon. member Art Asso. of Indianapolis. Represented: Portrait of Dr. C. J. McLean; "Madona"; "Landscape," HAI; portraits Gov. Ratliff Boon, Gov. James Brown Ray, Gov. Noah Noble, Gov. David Wallace, Gov. Samuel Bigger, Gov. Joseph A. Wright, Gov. Henry S. Lane in State Capitol.

*CRAFT.

Port. P. In Indiana in 18—. Painted the portraits of La Fountain, last chief of the Miami Indians. Portraits owned by his daughter, Mrs. Chris Engleman, near Huntington, Ind.

CRONYN, GEORGE WILLIAM. 679 Printon St., Portland, Oregon; 33 Ellison Ave., Bronxville, N. Y.

Ldscp. P. Born Anderson, Ind. Resident in Indianapolis 1888-1902. Pupil ASL of N. Y.; Birge Harrison, Arthur W. Dow, and Dr. Denman Ross; stage-manager and scene designer Little Theater Society of Indiana, Nov.-Feb. 1916. Author: Book of Poems 1915; play "The Greaser," produced at Cort Theater, New York, 1914.

CROSIER, SID. Corydon, Ind.

P. Pupil Cin. AA.

* Deceased



GEORGE ADE

ROBERT W. GRAFTON

OWNED BY PURDUE UNIVERSITY

WHO'S WHO IN ART

CULBERTSON, MARY HILL.

P. In Indianapolis for many years. Pupil Jacob Cox.

DAVIDSON, OSCAR L. 3435 Kenwood Ave., Indianapolis.

P.; *I.* Born Fithian, Ill., March 2, 1875. Member: Indiana Illustrators' Club; Toy-Maker.

DAVISSON, HOMER GORDON. Ft. Wayne, Ind.

P.; *T.* Born Blountsville, Indiana, April 14, 1866.

Pupil PAFA; Corcoran School of Art in Washington; ASL of N. Y.; studied three years in Europe. Director Ft. Wayne School of Art.

DEAN, DAVID. 1307 N. Meridian St., Indianapolis, Ind.

P. Born Indianapolis. Pupil Chicago Academy of Fine Arts.

DE HAVEN, FRANK P. 23 West 24th St., New York, N. Y.

P. Born Bluffton, Ind., Dec. 26, 1856. Pupil George H. Smillie. Awards: Inness prize, Salma. C 1900; Shaw prize, Salma C 1901; hon. men. Pan-Am Exp., Buffalo, 1901; silver medal Charleston Exp. 1902; silver medal St. Louis Exp. 1904. Member: ANA 1902, Salma C 1899. Represented: "Indian Camp Near Custer," "Landscape," Brooklyn Inst. Museum; "Castle Creek Canyon," National Gallery, Washington, D. C.

DENNIS, JAMES M. Detroit, Mich.

P. Born Dublin, Ind. Pupil J. O. Eaton and Alexander Wyant, NAD of N. Y. Member: Hopkins Club, Detroit. Represented: portraits of John C. New, Treasury Department, Washington, D. C.; Gov. James A. Mount, State Capitol, Indiana; Jefferson Davis, Capitol of Tennessee; Hannah Reynolds, Detroit Museum of Art; Gen. Robert E. Lee, City Hall, Savannah, Ga.; Capt. John Wheaton, Chatane Artillery Club; murals in Hotel Cadillac, Detroit.

DESSAR, LOUIS PAUL. 27 West 67th St., New York, N. Y.; summer, Becket Hill, Lyme, Conn.

P. Born Indianapolis, Jan. 22, 1867. Pupil NAD of N. Y.; Bouguereau; Robert-Fleury and Écoles des Beaux-Arts in Paris. Member: SAA 1898; ANA 1900; NA 1906; Salma C 1895; Lotos C; A Fund S. Awards: third-class medal Paris Salon

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1891; medal Columbian Exp. Chicago 1893; hon. men. C. I. Pittsburgh 1897; second Hallgarten prize NAD 1899; first Hallgarten prize NAD 1900; bronze medal Paris Exp. 1900; silver medal Pan-Am Exp. Buffalo 1901; silver medal Charleston Exp. 1902. Represented: "Return to the Fold" and "The Watering-Place," National Gallery, Washington, D. C.; "Wood-Card," Metropolitan Museum, New York, N. Y.; "Early Morning" and "Evening at Longpré," Art Museum, Montclair, N. J.

DOBBS, J.

Port. P. Lived in Dublin, Ind., about 1869; later went to New York City.

DOEL, REED.

P. Pupil HAI.

DONALDSON, ALICE WILLITS, Huguenot Park, N. Y.

P. Born Pendleton, Ind.

*DUNLAP, JAMES BOLIVER.

P.; S. Born Indianapolis, Ind., May 7, 1825; died Indianapolis, Ind., Sept. 4, 1864. Self-taught. Represented: busts of Capt. John A. Sutter and Abraham Lincoln, State Capitol, Indianapolis.

*EATON, JOSEPH ORVILLE.

P. Born Ohio, Feb. 8, 1829; died Yonkers, N. Y., Feb. 7, 1875. Lived in Indianapolis two years from 1846-48. Exhibited works: "View on the Hudson," 1868; "Greek Water-Carrier," 1872; "Lady Godiva," 1874; "Looking through the Kaleidoscope," 1875; "Self-Portrait," 1875, NAD.

EGGEMEYER, MAUDE KAUFMAN. 51 S. 18th St., Richmond, Ind.

Ldscp. P. Born Newcastle, Ind. Pupil J. E. Bundy; Cin. Art A.; Margaret Overbeck in design; H. L. Meakin in painting; Clementine Barnhorn in modeling; Nowottny in figure. Awards: Richmond hon. men. 1907-1909; Richmond prize 1910; Mary T. R. Foulke, hon. men. 1910. Member: RAA. Represented: RAA.

ELY, DONALD H. 40 W. St. Joe St., Indianapolis, Ind.

P.; C.

* Deceased

WHO'S WHO IN ART

EMRICH, HARVEY. 308 W. Morris St., Indianapolis, Ind.;
146 West 55th St., New York.

I. Born Indianapolis, Oct. 9, 1884. Pupil Stark;
HAI of Indianapolis.

ENGLE, HARRY LEON. Palette and Chisel Club, Chicago,
Ill.

Ldscp. P. Born Richmond, Ind., Feb. 24, 1870.
Pupil AIC. Member: PCC (pres. 1910-1911);
AGC; Chicago AS. Represented: "Old Lyme
Road," purchased 1914 by Chicago Art Commis-
sion.

*EVANS, DE SCOTT.

P.; T. Born Boston, Wayne Co., Ind., March 28,
1847; drowned at sea July 4, 1898. Pupil of
Bouguereau in Paris 1877.

EVERTS, DR. ORPHEUS.

P. In Indianapolis for some years.

*EYDEN, WILLIAM T.

Ldscp. P. Born Hanover, Germany, Aug. 5, 1859;
died Richmond, Ind., March 22, 1919. Came to
America in 1866. Self-taught; painter of beech
woods. Member and one of the organizers of the
Richmond, Ind., Art Association.

EYDEN, WILLIAM T. JR. 1137 Main St., Richmond, Ind.

Ldscp. P. Pupil W. T. Eyden, Sr. Represented:
"Falling Leaves," Carnegie Library, Lebanon, Ind.

FALLS, CHARLES BUCKLES. 2 East 23d St., New York,
N. Y.

I. Born Ft. Wayne, Ind., Dec. 10, 1874. Member:
SI 1909.

FERRY, MRS. A. E.

P.; T. Pupil NAD New York in 1865. Studio classes
in Indianapolis for a few years in the eighties.
Died in New York.

FETSCH, C. P. New Albany, Ind.

P.

*FISCUS, CHARLES J.

P. Born Indianapolis, May 26, 1861; died Indianap-
olis, Feb. 6, 1884. Pupil Gookins and Love in In-
dianapolis School of Art. Represented: Art School
of HAI, Indianapolis.

* Deceased

ART AND ARTISTS OF INDIANA

FITCH, FLORENCE. Indianapolis, Ind.

T. Born Maples, Ind. Pupil Pratt Inst.; director of art instruction public schools, Indianapolis. Member: PC.

FITCH, MARY. Logansport, Ind.

P.

FISK, STELLA. 319 E. 31st St., New York, N. Y.; Angola, Ind.

S. Born Angola, Ind. Pupil AIC under Taft and Mulligan. Member: SS of Ind.

FORKNER, EDGAR. 4558 Prairie Ave., Chicago, Ill.

Ldscp. P. Born Richmond, Ind. Pupil ASL of N. Y. under Beckwith, Wiles, Chase, and Frank Du Mond. Member: Chicago WCC and Seattle AC.

FORSYTH, ALICE ATKINSON (Mrs. William Forsyth). 15 S. Emerson Ave., Indianapolis, Ind.

P. Born Oxford, Ind. Pupil AIC; Indiana Art School under Forsyth. Member: PC.

FORSYTH, WILLIAM. 15 S. Emerson Ave., Indianapolis.

P.; T. Born Hamilton Co., Ohio. Pupil Ind. School of Art under Love and Gookins; Royal Academy, Munich, under Loefftz, Benczur, Gysis, and Lietzenmeyer. Awards: medal Munich 1885; silver medal for water-colors, bronze medal for oils, St. Louis Exp. 1904; hon. men. Richmond 1906 and 1911; bronze medal Buenos Aires Exp. 1910; Foulke prize Richmond, Ind., 1906 and 1912; Fine Arts Bldg. prize SWA 1910; bronze medal for oils and silver medal for water-colors P-P Exp. 1915. Member: SWA (pres. 1915); hon. member AAI; instructor HAI. Represented: "Autumn at Vernon," "The Constitutional Elm, Corydon," "Close of a Summer Day," and "Still Life," "The Old Market Woman," HAI, Indianapolis; "Autumn Roadside," Richmond, Ind., Gallery; murals City Hospital, Indianapolis; "May Morning," Kansas City Art Asso.; "Late Summer Afternoon," Minnesota Art Asso.; "An Autumn Day," Lawrenceburg High School; Cin. Art Academy.

*FORGY, JOHN D.

P.; I. Born Logansport, Ind.; died Des Moines,

* Deceased



THE VISITOR

KATHERINE H. WAGENHALS

OWNED BY ART ASSOCIATION OF INDIANAPOLIS

WHO'S WHO IN ART

Iowa. Pupil McMicken School of Design, and Albert Bierstadt. Illustrator for Eastern magazines.

FRIEDLEY, DURR. Metropolitan Museum, New York.

Acting Curator Department of Decorative Arts, Metropolitan Museum. Pupil ASL of N. Y.; Harvard College (Magna cum laude A. B. 1911); Royal College of Art, South Kensington, London; W. R. Lethaby and Denham Ross. Work: windows and goldsmith's work in Chapel of Blessed Sacrament, St. John's Church, Newport, R. I., St. John's Church, Williamstown, Mass., St. John's Church Roxbury, Mass.

*FREEMAN, WILLIAM R.

Port. P. Born New York State about 1820; died St. Louis about 1906. Represented: portrait of Gov. Thomas A. Hendricks, State Library, Indianapolis.

FRY, JOHN HENNING. 222 W. 59th St., New York, N. Y.

P. Born in Indiana. Pupil of Boulanger and Lefebvre in Paris. Member: Lotos C; Paris AAA; A. Fund S; Salma C 1902.

FRY, LAURA A. Lafayette, Ind.; Purdue Univ.

P.; T.; Potter. Born Ohio. Pupil of Noble, Rebisso; ASL of N. Y.; studied in France and England. Awards: two medals Columbian Exp. 1893; three prizes in woodcarving in Cincinnati. Member: Cin. Pottery Club; Lafayette Woman's A. C.; Lafayette Art Asso.; head of Art Dept. Purdue Univ. Represented: Carved panel, Music Hall, Cincinnati.

FULTON, JANE LOUISE. Portland, Ind.; studio 422 E. Main St.

P.; T. Born Portland, Feb. 14, 1874. Pupil AIC and Gertrude Estabrook.

*GALLOWAY, WALTER.

I. Born Pendleton, Ind., Oct. 10, 1870; died Sept. 7, 1911. Pupil Forsyth; ASL of N. Y. On staff of Indianapolis *News*, New York *World*, and *Puck*.

GARBER, DANIEL. 1819 Green St., Philadelphia, Pa. Summer, Lumberville, Pa.

P.; T. Born N. Manchester, Ind., April 11, 1880.

* Deceased

ART AND ARTISTS OF INDIANA

Pupil of Cin. AA under Nowottny; PAFA under Anschutz. Member: ANA 1910; NA 1913; fellowship PAFA; Salma C; instructor PAFA since 1909. Awards: first Tappan prize PAFA 1904; Cresson traveling scholarship PAFA 1905-1907; first Hallgarten prize 1909; hon. men. ACP 1910; hon. men. CI Pittsburgh 1910; fourth Clark prize Corcoran Gallery 1910; bronze medal Buenos Aires Exp. 1910; Lippincott prize PAFA 1911; Palmer prize AIC 1911; second W. A. Clark prize and silver Corcoran medal 1912; second Altman prize NAD 1915; gold medal P-P Exp. San F. 1915; Shaw Purchase prize Salma C 1916; Stotesbury prize PAFA 1918. Represented: "April Landscape," Corcoran Gallery, Washington; "Winter—Richmont," Cincinnati Museum; "Hills of Byram" and "Towering Trees," Art Institute, Chicago; also in University of Missouri.

GILBERT, MANSON. 100 Sunset Ave., Evansville, Ind.

Arch.; *P.* Born Evansville, May 29, 1882. Pupil Academia Liguristica Reale in Genoa; Scuola Rinaldo in Venice; École des Beaux-Arts in Paris.

GIRARDIN, FRANK J. Richmond, Ind.

Ldscp. P. Born Louisville, Ky., Oct. 6, 1856. Pupil Thomas Noble of Cin.; Cin. AA. Member: Cin. AC; RAA. Awards: Richmond prize 1912; Cin. Art Club prize 1903; Richmond hon. men. 1911-1914. Represented: Richmond Art Asso.; Cin. AC; Queen City Club; Marion Ind. Art League; Connersville Art Asso.

*GLESSING, THOMAS B.

P. Born London, Eng., 1817; died Boston, Mass., 1882. Scenic painter in Indianapolis from 1861 to 1873.

GOODWIN, FRANCES. 3208 Main St., Newcastle, Ind.

S. Born Newcastle. Pupil Ind. Art School; AIC; studied in Paris. Awards: hon. men. Columbian Exp. 1893. Represented: "Education," Columbian Exp. 1893; bust of Vice-President Colfax, United States Senate Gallery; "Robert Dale Owen," In-

* Deceased

WHO'S WHO IN ART

- diana State Capitol; "Benjamin Parker," HAI.
Member: president Sculptors' Society of Ind.
- GOODWIN, HELEN M. 3208 Main St., Newcastle. Ind.
Min. P. Born Newcastle, Ind. Pupil ALS of
N. Y.; l'Academie Julien; Collin and Courtois in
Paris. Member: Paris AAA.
- *GOOKINS, JAMES R.
P.; T. Born Terre Haute, Ind., 1840; died Chicago,
Ill., 1906. Pupil Royal Academy in Munich. Rep-
resented: Terre Haute Library.
- GORDON, SAINT CLAIR. 26 Tree Studio Building, Chicago,
Ill.
Port. P.; Ldscp. P. Born Veedersburg, Ind. Pupil
AIC and Chicago Academy of Fine Arts. Member:
Chicago SA; PCC; AG of Chicago; editor and art
critic.
- GOTH, MARIE. 2055 Ruckle St., Indianapolis, Ind.
P. Born Indianapolis, Aug. 15, 1887. Pupil HAI;
ASL of N. Y., also studied under Du Mond, Chase,
F. Luis Mora, John C. Johansen, and Robert Ait-
ken. Member: Three Arts Club of N. Y.
- GRAF, CARL C. 43 Union Trust Building, Indianapolis, Ind.
P.; I. Born Bedford Ind., Sept. 27, 1890. Pupil
HAI. Represented: murals, City Hospital, In-
dianapolis; "In the Parks," Bedford High School.
Awards: Holcomb prize 1918, Indianapolis. Mem-
ber: SIA.
- GRAFTON, ROBERT W. 131 W. Second St., Michigan City,
Ind.
Port. P.; P. Born Chicago, 1876. Pupil l'Academie
Julien, Paris, Holland and England. Awards:
Foulke prize Richmond, Ind., 1910. Member: Chi-
cago SA; ex-member Exhibition Committee Muni-
cipal Art League of Chicago; AGC; PCC (ex-presi-
dent). Represented: Union League Club, Chicago;
Art Gallery, Richmond, Ind.; Purdue University;
Northwestern University; mural decorations Rum-
ley Hotel, La Porte, Ind.; Fowler Hotel, Lafayette,
Ind.; Anthony Hotel, Ft. Wayne, Ind.; portrait
George Ade, Purdue University.

* Deceased

ART AND ARTISTS OF INDIANA

GRAY, MARIE CHILTON. Studio 41 Union Trust Building, Indianapolis, Ind.

P. Born Philadelphia, Pa., Nov. 22, 1888. Pupil Forsyth and Stark in Indianapolis. Member: SIA.

GRIFFITH, HELENE (Mrs. W. W. Griffith). 3115 South Wayne Ave., Ft. Wayne, Ind.

P.; D. Born Bavaria. Pupil in Paris and Munich and AIC.

GRIFFITH, LOUIS OSCAR. 910 South Michigan Ave., Chicago.

Ldscp. P.; E. Born Greencastle, Ind., Oct. 10, 1875. Pupil Frank Reaugh; St. Louis School of Arts; AIC; studied in Brittany. Member: Chicago SA; Chicago SE; AGC; PCC. Awards: bronze medal P-P Exp. 1915. Represented: Union League Club of Chicago; "Winter," Chicago Municipal Collection, Delgado Museum New Orleans, La., Oakland (Cal.) Museum.

GRIFFITH, ROSA B. Terre Haute, Ind.

T. Born Terre Haute. Pupil Charles A. Cumming, J. Francis Smith, and Arthur W. Dow. Art supervisor in Terre Haute public schools for sixteen years. Member: Allied Association of Art Teachers in Indiana.

GRISWOLD, BERT J. Ft. Wayne, Ind.

Cartoonist; I. Staff Ft. Wayne *Sentinel*.

GRUELLE, JOHN B. New York, N. Y.

I. Born Arcola, Ill., Dec. 24, 1880. Went to Indianapolis 1882. Pupil of father, R. B. Gruelle; staff of New York *Herald*.

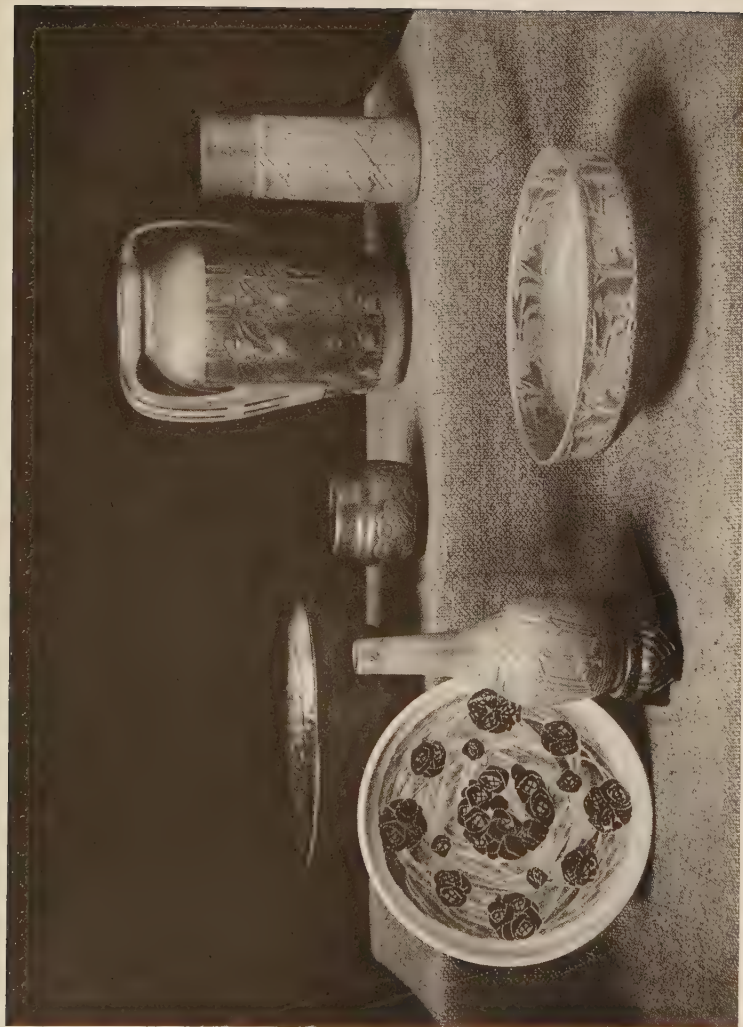
GRUELLE, JUSTIN C. Rembrandt Apt., Haven Ave. and 180th St., New York, N. Y.

P.; I. Born Indianapolis. July 1, 1889. Pupil R. B. Gruelle; HAI; ASL of N. Y. Awards: hon. men. Richmond, Ind.

*GRUELLE, RICHARD B.

P. Born Cynthiana, Ky., Feb. 22, 1851; died Indianapolis, Nov. 8, 1914. Self-taught. Member: hon. member Art Asso. of Indianapolis; SWA (Asso.) Hoosier Group. Represented: "The Passing Storm," Indianapolis Public Library; "The

* Deceased



OVERBECK POTTERY

MISSES OVERBECK

WHO'S WHO IN ART

Canal—Morning," "Inlet Gloucester Harbor," HAI;
 "In Verdure Clad," Public Gallery, Richmond, Ind.;
 "A Summer Day," Propylæum, Indianapolis. Author of "Notes Critical and Biographical on the Collection of William T. Walters of Baltimore."

GUERNSEY, ELEANOR LOUISE. James Milliken Univ., Decatur, Ill.

S.; T. Born Terre Haute, Ind., March 9, 1878. Pupil AIC. Member: ASL of Chicago; SS of Ind. Award: Walton prize AIC 1909.

*GUFFIN, MRS. LOTTA.

P. Born Indianapolis; died Shelbyville, Ind. Pupil Jacob Cox.

HADLEY, PAUL. 44 Union Trust Building, Indianapolis, Ind.

P.; D. Born Mooresville, Ind. Pupil Industrial Art, Philadelphia. Member: SIA. Represented: "Decoration," Eagles' Club, Indianapolis. Design for Indiana flag accepted by the legislature in 1917.

HAGER, LUTHER GEORGE. Seattle, Wash.

I. Born Terre Haute, Ind., Cartoonist for Seattle *Post-Intelligencer*. Pupil ASL of N. Y.

HAGER, JOHN R. Seattle, Wash.

I. Born Terre Haute, Ind. Cartoonist Seattle *Daily Times*.

HAGERMAN, WORTHINGTON E.

P. Born Carmel, Ind., 1878. Pupil AIC.

*HALDEMAN, M. O.

P. Born Marion, O.; died Indianapolis, Sept. 21, 1902. Came to Indianapolis in 1888. Self-taught. Water-color painter.

HAMILTON, AGNES. 146 W. Lehigh Ave., Philadelphia, Pa.

P. Born Ft. Wayne, Ind. Member: SWA; Ft. Wayne Art Asso.; Fellowship PAFA.

HAMILTON, JESSIE. Clinton St., Ft. Wayne, Ind.

P.; E. Born Ft. Wayne. Member: SWA Ft. Wayne Art Asso.; Fellowship PAFA. Pupil Cecilia Beaux.

HAMILTON, NORAH. Hull House, Chicago, Ill.

E. Born Ft. Wayne, Ind., 1873. Pupil Cox in New

* Deceased

ART AND ARTISTS OF INDIANA

York; Whistler in Paris. Member: Chicago Society of Etchers.

HAMMAN, GRACE. Pike St., Goshen, Ind.

P.; *I.* Born Goshen, Ind., Dec. 29, 1895. Pupil Carl N. Werntz, Academy of Fine Arts, Chicago.

*HARDING, CHESTER.

Port. P. Born Mass., 1792. Pupil PAFA; studied in Boston and England. In Indiana about 1820.

HARDRICK, JOHN W. 3235 Oakland Ave., Indianapolis, Ind.

P. Born Indianapolis. Pupil HAI.

HARTMAN, WILLIAM A. 1615 E. 55th St., Chicago, Ill.

P.; *D.* Born Altoona, Pa., Oct. 19, 1882. Lived at Muncie, Ind., during his youth. Pupil of J. Ottis Adams; Cin. AA; AIC; Pratt Inst.; studied in the Atelier Berlepsch; Valendas in Munich. Designer of art glass. Member: Faculty of Academy of Fine Arts, Chicago, for three years.

HARVEY, JEANETTE P. 4167 Washington Boulv., Indianapolis.

P. Born Indianapolis. Pupil HAI under Forsyth and Wheeler. Award: Chamber of Commerce poster prize for military training camps.

HASSELMANN, ANNA. Herron Art Institute, Indianapolis, Ind.

P. Born Indianapolis. Pupil Steele and Forsyth. Docent HAI.

HAUSDORFER, RICHARD B. 312 S. Noble St., Indianapolis, Ind.

P.; *E.* Born Indianapolis, 1894. Pupil HAI under Stark, Forsyth, and Wheeler. Represented: HAI school.

HAWKINS, H. HARRY. 1326 N. 26th St., Birmingham, Ala.

Mural P. Born New Harmony, Ind. Pupil AIC under Vanderpoel; Frederick Freer; Howard Pyle. Member: ALS of Chicago; Birmingham Art Club. Represented: Gallery of New Harmony Ind.

*HAYS, BARTON S.

P. Born Greenville, O., April 5, 1826; died Minneapolis, Minn., March 14, 1914. Lived in Indiana

* Deceased

WHO'S WHO IN ART

from 1850 to 1882. Self-taught. Painter of portraits, landscapes and still life.

HENDRICKS, BESSIE. 74 Woodruff Place, Indianapolis, Ind.

P.; D. Born Indianapolis. Pupil Steele and Forsyth. Member: SWA; SIA.

HENKEL, ANNA VANDALAINÉ. 4606 Newberry Terrace, St. Louis, Mo.

P.; T. Born Goshen, Ind. Pupil John Stich; Pratt Inst. under Otto W. Beck and Paul Moschcowitz at Ogunquit, Me., and Charles Woodbury; studied European galleries. Member; St. Louis Artists' Guild; St. Louis Art League; Western Drawing and M. T. Association; instructor Harris Teachers' College since 1905.

HENSHAW, GLEN C. 2257 West 12th St., Chicago, Ill.

P. Born Windfall, Ind. Pupil of HAI; Munich; Délécluse and Julien Academy; École des Beaux-Arts in Paris. Represented: Tipton Library and Anderson, Ind., Art Asso.

HEROLD, DON. Indianapolis, Ind.

I. Born Bloomfield, Ind., July 9, 1889. Pupil HAI; AIC; Indiana University A. B.

HEROLD, KATHARINE PORTER BROWN (Mrs. Don Herold). Indianapolis, Ind.

P.; T. Born Indianapolis, Ind., July 3, 1893. Pupil Teachers' College, Indianapolis, and Columbia Univ., and Arthur W. Dow. Illustrated "Costume Design and Home Planning" by Estelle Peel Izor.

HERRICK, HUGH M. Indianapolis, Ind.

P. Born Rocky Ford, Col. Pupil HAI under Forsyth and Wheeler.

HIBBEN, HELENE. 5433 University Ave., Indianapolis, Ind.

S. Born Indianapolis, Nov. 18, 1882. Pupil Forsyth at HAI; Lorado Taft at AIC; James Earle Fraser at ASL of N. Y. Member: NSS. Represented: portrait bronze of James Whitcomb Riley, HAI; portrait bronze of James Whitcomb Riley, Library of Congress, Washington, D. C.; "Thomas R. Marshall," Library of Congress, Washington, D. C.; bronze name tablet Burdsal Unit, City Hospital, Indianapolis.

ART AND ARTISTS OF INDIANA

*HIBBEN, THOMAS E.

E. Born Rushville, Ind., Oct. 22, 1860; died New York, July 6, 1915. Lived in Indianapolis since 1864. Pupil of Love and Gookins in Indiana School of Art. He was the first artist on the Indianapolis *News*. He was an art patron and collector of paintings and etchings.

HIGGINS, W. VICTOR. 1700 Auditorium Tower, Chicago, Ill. Summer, Taos, N. M.

P.; I. Born Shelbyville, Ind., June 28, 1884. Pupil AIC and Academy Fine Arts, Chicago; René Ménard and Lucien Simon in Paris; Hans von Hyeck in Munich. Member: Chicago SA; PCC; Am. SA in Munich; Chicago Commission for Encouragement of Local Art; Taos Society of Artists. Awards: gold medal PCC 1914; Municipal Art League purchase prize 1915; Cahn prize AIC 1915; Butler purchase prize AIC 1916; Chicago SA medal 1917; ANA. Represented: "Moorland Piper," Terre Haute Art Asso., "Moorland Gorse and Bracken," Municipal Gallery, Chicago; mural decoration, Englewood Theater, Chicago, "Women of Taos," Santa Fé Railroad; "Juanito and the Suspicious Cat," Union League C., Chicago; "The Bread-Jar," City of Chicago, etc. Instructor Chicago Academy of Fine Arts.

*HILL, JOHN B.

Port P. Born Indianapolis, Ind.; died Indianapolis, Nov. 19, 1874. Pupil Jacob Cox and B. S. Hays in Indianapolis. Represented: portrait of Gov. Posey, State Library.

HILLIARD, HARRY.

Port. P. In Indianapolis in 1874.

HOLLAND, MARIE. Knightstown, Ind.

P. Born Knightstown, 1890. Pupil HAI.

HOLLIDAY, ROBERT C. 115 N. East St., Indianapolis, Ind.

P. Born Indianapolis. Pupil Otto Stark, Indianapolis; ASL of N. Y., and J. W. Twachtman.

HOLLY, WILLIAM A. Richmond, Ind.

Ldscp. P. Born Cynthiana, Ky. Pupil of nature. Member: RAA. Award: hon. men. RAA 1908.

* Deceased

WHO'S WHO IN ART

HONIG, GEORGE H. 704 Furniture Bldg., Evansville, Ind.
S.; *P.* Born Rockport, Ind., Aug. 3, 1874. Pupil H. A. MacNeil in sculpture; Francis Jones, Douglass Volk in NAD; Thomas Fogarty of the ASL of N. Y. Awards: bronze medal for sculpture NAD 1914; silver medal for sculpture NAD 1915; first hon. men. bust 1914. Represented: bronze groups "Spirit of 1861" and "Spirit of 1916" on Soldiers' and Sailors' Coliseum Bldg., Evansville.

HOSFORD, LINDLEY. Lyme, Conn.

P. Born Terre Haute, Ind., Aug. 19, 1877. Pupil Chase and Du Mond in New York.

HUBBARD, FRANK MCKINNEY. Indianapolis, Ind.

I. Born Bellefontaine, O. Cartoonist on *Indianapolis News*.

HUGHES, EDITH R. Ft. Wayne, Ind.

P. Born Ft. Wayne, 1884. Pupil Ft. Wayne Art School; Museum School of Fine Arts, Boston. Graduate of Pratt Inst. Herter Looms Studio, designing cartoons for tapestry. Studied one year in Europe.

*HYDE, EMILY GRIFFIN.

P. Born 1859 in a log cabin on the prairie of Lake County; died Spiceland, Ind., Sept. 13, 1919. Pupil Cin. AA; studied one summer in Europe.

*INGRAHAM, MRS. ELLEN M.

P. Born New Haven, Conn., Aug. 12, 1832; died Indianapolis, June 2, 1917. Pupil William Miller (formerly in Indianapolis); miniature-painter in New York; portraiture, L. M. Ives in New York; George Flagg; Wales Hotchkiss and Charles Hine of New Haven. Awards: first hon. men. New Orleans Exp. 1885. Represented: Columbian Exp. 1893 by portrait of Thomas A. Hendricks. Came to Indianapolis in April, 1865; had studio classes at 265 N. Tennessee St.

INGRAHAM, LENA L. 515 N. Capitol Ave., Indianapolis, Ind.

T. Born Indianapolis. Pupil Ellen Ingraham; Steele and Forsyth; Pratt Inst.; Columbia University Art School. Supervisor of art, former director

* Deceased

ART AND ARTISTS OF INDIANA

of art, Fullerton Union High School at Fullerton, Cal.

ISNOGLE, WALTER HIXON. Indianapolis, Ind.

P. Born Newcastle, Ind. Pupil HAI under Forsyth and Wheeler. Represented: murals in City Hospital, Indianapolis; murals in office of Dr. T. Victor Keene.

IZOR, ESTELLE PEEL. 312 East 33d st., Indianapolis, Ind.

P.; T. Born Centerville, Wayne Co., Ind. Pupil Forsyth and T. C. Steele, Indianapolis; Freer and Vanderpoel, Chicago; S. M. Ketcham, William M. Chase, Herter, New York City; H. D. Murphy, Boston; Arthur W. Dow, Columbia Univ.; John Johansen. Member: SWA; teacher of advanced classes at M. T. H. S. Head of Costume Designing and Home Decoration M. T. H. S. Author: "Costume Designing and Home Planning."

JACKSON, CHIC. 3029 Broadway, Indianapolis, Ind.

I. Born Muncie, Ind., December 31st, 1880. Pupil of J. Ottis Adams; AIC. Cartoonist on Indianapolis Star.

JACOBY, HELEN EATON. 850 East 58th St., Indianapolis, Ind.

E.; I. Born Indianapolis. Pupil Otto Stark; Chicago Univ.; Pratt Inst.

JAMESON, SAMILLA LOVE. 1744 Broadway, Apt. 28, New York, N. Y.

I. Born Logansport. Studied in Chicago. Illustrator for papers and magazines: illustrated book of poems by Mrs. Flora Neff.

JOHNSTON, WINANT PULLIS. 3337 Walnut St., Philadelphia, Pa.

S. Born Indianapolis 1889. Pupil Charles Grafly, sculptor, and PAFA, Philadelphia.

JOINER, HARVEY. Prather, Ind.

P. Born Charlestown, Ind., April 8, 1852. Self-taught. Member: Louisville Artists' League.

*JUDAH, HARRIET BRANDON.

P. Born Piqua, O., July 4, 1808; died Vincennes, Ind., June, 1884. Moved to Corydon, Ind., in 1816.

* Deceased

WHO'S WHO IN ART

Student of art in Girls' Boarding School, Cincinnati, O.

KEPPLER, MAX.

I. Pupil Swain of Chicago. Lived in Logansport from 1875 to 1878. Illustrator for *Puck* and *Harper's*.

KETCHAM, ROY M. Paoli, Ind.

P.; I. Born Paoli, Ind. Pupil HAI under Forsyth; Wheeler; ASL of N. Y., and Charles W. Hawthorne Awards; Mrs. Harry Payne Whitney mural prize 1915.

KETCHAM, SUSAN M. 1010 Carnegie Hall New York, N. Y. Summer, Ogunquit, Maine.

P. Born Indianapolis. Pupil of Indiana School of Art under Love and Gookins; ASL of N. Y., under Chase; Bell; Charles H. Woodbury; Walter Shir-law, and Benjamin R. Fitz. Awards: Club prize in WPS of New York; Elling prize; Ruth Payne Burgess prize; Woman's A. C. 1908. Member: life member ASL of N. Y.; Daughters of Indiana in New York; Asso. of Women PS; Woman's A. C. of New York. Represented: "Beatrix" and "A Young Student," HAI, Indianapolis; "Marine," Art Asso., Vincennes, Ind.

KIDDER, IDELLE. Terre Haute, Ind.

D.; C. Born Quincy, Mich. Pupil Boston, Mass., School Metalry under George H. Hunt; James H. Winn in Chicago; Chautauqua N. Y. School of Design.

KING, EMMA B. 2118 Talbott Ave., Indianapolis, Ind.

P. Born Indianapolis. Pupil Jacob Cox, Indianapolis Art School; Kenyon Cox; Beckwith; Chase; and ASL of N. Y.; Boulanger; Lefebvre; Carolus-Duran and Frank E. Scott in Paris. Member: ASL of N. Y.; Women PS; SWA (Asso.). Represented: "Road in Adirondacks," Public Gallery, Richmond, Ind.

KING, MYRA PARKS. Toledo, Ohio.

S.; P. Born Martinsville, Ind. Pupil HAI.

KIRKLAND, INDIA UNDERWOOD.

S.; P. Born Indianapolis. Entered the contest for the first Oliver P. Morton statue.

ART AND ARTISTS OF INDIANA

KNECHT, KARL KAE. Evansville, Ind.

I. Born Iroquois, S. D., Dec. 4, 1883. Pupil AIC.
Cartoonist on *Evansville Courier*.

KNOWLTON, LOVINA. Logansport, Ind.

C. Born Logansport. Pupil AIC; former teacher in bookbinding at the HAI at Indianapolis.

KOHLMANN, RENA TUCKER. 108 West 57th St., New York, N. Y.

S.; P.; T. Born Indianapolis, Nov. 29, 1880. Pupil Joseph De Camp; Charles H. Woodbury; sculpture under George Grey Barnard and Rudolph Schwarz. Member: SS of Ind.; ASL of N. Y. Represented: "Tuttle Memorial Tablet," Teachers' College, Indianapolis. Art instructor at Teachers' College; art critic on *Indianapolis News*.

KOTZ, DANIEL. Park Ridge, N. J.

P. Born near South Bend, Ind., March 21 1848.
Pupil Henry F. Spread.

KREMENTZ, JOSEPH. 605 E. Market St., New Albany, Ind.

P. Born Wiesbaden, Germany. Pupil Karl Mueller of Wiesbaden.

KURTZ, WILBUR G. Atlanta, Ga.

P.; I. Born Oakland, Ill., Feb. 28, 1882. Pupil De Pauw Univ., Ind., School of Art; AIC under Vanderpoel and Charles F. Brown. Lived for many years in Indiana.

LACY, BERTHA J. 100 Morningside Drive, New York, N. Y.

P.; T. Born Perryville, Ind., March 6, 1878. Pupil J. Ottis Adams; Cin. AA; AIC; SFAA of New York; Columbia Univ. School of Art. Instructor in costume design in Washington Irving High School of New York City. Member: Cin. Woman's AC; ASL of Chicago.

LARIMER, HARRY. Ft. Wayne, Ind.

Cartoonist; I. Staff of *Ft. Wayne News*.

LARSH, THEODORA. 156 Carnegie Hall, New York, N. Y.

Min. P. Born Crawfordsville, Ind.

LAUDERBECK, WALTER S. Chicago, Ill.

I. Born Valparaiso, Ind. Pupil AIC.

LAUTER, FLORA. 612 E. 13th St., Indianapolis, Ind.

P. Born New York, July 21, 1874. Pupil Steele and Forsyth; Chase and Mori in New York. Member:



AFTERNOON IN OCTOBER

ADOLPH R. SHULZ

WHO'S WHO IN ART

Women PS; A. Fed. A.; AGC; Woman's International Art Club of London.

LAWSON, KATHERINE STEWART. 640 Madison Ave., New York, N. Y.; Saugatuck, Conn.

S. Born Indianapolis. Pupil AIC; ASL, N. Y.; Lorado Taft; A. H. McNeil. Member: Women P. S.

LEICH, CHESTER. Evansville, Ind.

P.; E. Born Evansville, Jan. 31, 1889. Pupil Arthur Liebelist, Hamburg, and Wilhelm Osterle, Berlin. Member: Chicago SA.

*LESUEUR, CHARLES ALEXANDER.

P. Born France; died France. Lived in New Harmony, Ind., from January, 1826, to June 9, 1834.

LEVERING, ALBERT. 132 East 19th St., New York, N. Y.

I. Born Hope, Ind., 1869. Followed architecture; studied drawing in Munich. On staff of *Puck*, *Life*, and *Harper's Weekly*. Member: SI, 1912.

LOGSDON, MARGARET. 226 E. Vermont St., Indianapolis, Ind.

P. Born Napoleon, Ind., Oct. 9, 1846. Pupil John Love and Susan M. Ketcham.

*LOVE, JOHN WASHINGTON.

P.; T. Born Napoleon, Ind., Aug. 10, 1850; died Indianapolis, June 24, 1880. Pupil B. S. Hays; Henry Mosler; Academy of Design 1871; Gérôme in Paris 1872-76. Established Ind. School of Art, Oct. 15 1876, in Indianapolis.

LUDDINGTON, MRS.

Port. P. In Indianapolis during the eighties.

*LUTZ, LEWIS CASS.

P.; T. Born Cambridge City, Ind., Aug. 18, 1855; died Cincinnati O., Nov. 4, 1893. Pupil Cincinnati School of Design; studied in Munich and Paris; teacher in Cincinnati Art Academy.

LYON, ALFRED B. 402 Sanders St., Indianapolis, Ind.

D.; T. Born Boston, Mass. Pupil Boston Art School; Raffello Raineri of Palermo.

MCCANN, REBECCA. New York, N. Y.

I. Born Crawfordsville, Ind.

* Deceased

ART AND ARTISTS OF INDIANA

*MACCLURE, COLBERT ANDERSON.

Arch. Born Delphi, Ind., March 27, 1870; died Pittsburgh, Pa., April 29, 1912. Graduate Massachusetts Institute of Technology 1894. Member: Pittsburgh Chapter of American Institute of Architects.

MACGINNIS, HENRY R. 1115 W. State St., Trenton, N. J. P.; T. Born Morgan Co., Ind., Sept. 25, 1875. Pupil Adams, Steele, and Forsyth; Munich under Weinholt; Carl Marr and Herman Obrist; Collin and Courtois in Paris. Award: hon. men. Royal Academy in Munich; teacher in Trenton School of Industrial Arts.

McCORMICK, HOWARD. Leonia, New Jersey.

I.; Mural P. Born Indiana. Pupil Forsyth, Indianapolis; Chase School, New York; studied in Paris. Member: SI 1911; Salma C. 1907. Award: Indianapolis Art Asso. prize 1918. Represented: HAI "The Hopi World."

McCUTCHEON, JOHN T. 1018 Fine Arts Bldg., Chicago, Ill.

I. Born South Raub, Ind., May 6, 1870. Pupil Ernest Knaufft, New York. Member: S. I. 1911; caricaturist on Chicago *Tribune* since 1903; correspondent during Spanish War.

*McDONALD, MARY.

P.; I. Born Pennsylvania; removed to Camden, Ind., at an early age. Lived in Logansport 1883 to 1896, where she taught art. Pupil of Pennsylvania Academy of Fine Arts. Illustrator for *Harper's*, *Leslie's*, and James Whitcomb Riley's poems.

McMILLAN, MRS. LAURA L. Kokomo, Ind.

P. Born Belmont, New York. Pupil HAI and Emma King. Represented: Tipton Library.

*MAHONEY, JOHN H.

S. Born Usk, Wales, June 24, 1855; died Indianapolis, Ind., Sept. 13, 1919. Pupil English Academy in Rome under Randolph Rogers. Represented: bronze statues of George Rogers Clark, William Henry Harrison, and Gov. James Whitcomb in Monument Place, Indianapolis; William E.

* Deceased

WHO'S WHO IN ART

English in Englishton Park; Henry Berg, Milwaukee; Gen. Soloman Meredith (marble), Cambridge City; Morton McMichael, Philadelphia.

MAKIELSKI, LEON A. South Bend, Ind.

Port. P. Born Morris Run, Pa., May 17, 1885. Pupil Ralph Clarkson; Vanderpoel; Chicago Art Institute; Julien Academy; Henri Martin; Grande Chaumière Academy under Lucien Simon and René Menard; Instructor in Art Michigan Univ., Ann Arbor. Awards: Detroit Museum of Art second prize 1917.

MANY, ALEXIS B. Glen Echo, Md.

P. Born Indianapolis, Ind. Pupil Otto Stark and HAI.

MATZKE, ALBERT. 424 West 52d St., New York, N. Y.; summer, Norwalk, Conn.

P.; I. Born Indianapolis, Aug. 8, 1882. Pupil R. B. Gruelle; Otto Stark; ASL of N. Y. under Du Mond and George Bridgeman.

***MEREDITH, CAPTAIN W. M.**

Born Indiana; died Washington, D. C., Dec. 24, 1917. Director Bureau of Engraving and Printing during Harrison and McKinley administrations; later of the Treasury Department.

MEYENBERG, JOHN C. 127 East 3d St., Cincinnati. Summer, Tell City, Ind.

S.; C. Born Tell City, Feb. 4, 1860. Pupil of Cin. AA under Thomas S. Noble; Beaux-Arts in Paris under Jules Thomas. Member: Cin. AC. Represented: "Egbert Memorial," Fort Thomas, Ky.; "Pediment," Carnegie Library, Covington (Ky.); "Aunt Lou Memorial," Linden Grove Cemetery; "Theo. E. Hallam bust," Court-House, Covington; "Nancy Hanks," Lincoln Park entrance, State of Indiana; "Ben Pitman Memorial," Cincinnati Public Library.

MILLER, GUSTAV. 527 Line St., Evansville, Ind.

P.; D. Born Rugersdorf, Prussia, Feb. 11, 1851. Pupil Chicago Academy of Fine Arts. Specialty, scenic work.

MILLER, JOHN R. 617 East 25th St., Indianapolis, Ind.

P. Born Hamilton, Ohio. Pupil William Forsyth.

* Deceased

ART AND ARTISTS OF INDIANA

MILLESON, HOLLIS E. Shelbyville, Ind.

P. Born Shelbyville, Ind. Pupil AIC; Boston Art Museum; Weitkamp of Amsterdam, Holland; Denman Ross. Member: Museum of French Art, New York.

*MILLIKAN, RHODA HOUGHTON.

P.; T. Born Marlboro, Vt., Dec. 1838; died Indianapolis, Oct. 2, 1903. Taught in Picqua Union Schools and Greenfield, Ind.

MILLIKEN, MARY A. BYBEE (Mrs. Walter E. Milliken).
1470 N. Penn. St., Indianapolis, Ind.

P. Born Tennessee. Pupil D. W. Tryon.

MILROY, HENRY C. Delphi, Ind.

S. Born Delphi. Member: SS of Ind.

MORGAN, LYNN. Indianapolis, Ind.; 147 West 71st St., New York, N. Y.

P. Born Richmond, Ind., April 24, 1889. Pupil HAI under Forsyth and Wheeler.

MORLAN, DOROTHY. 6030 Lowell Ave., Indianapolis, Ind.

P. Born Irvington, Ind. Pupil Forsyth and Stark, HAI, Indianapolis; PAFA, and Henri. Awards: hon. men. Richmond, Ind., 1908. Member: SWA (Asso.).

MORRIS, ELWOOD. Richmond, Ind.

Ldscp. P. Born Richmond. Self-taught. Member: Richmond Art Association; Richmond Group of Artists.

*MORRISON, GEORGE M.

Port. P. Born Maryland, Md., 1820; died New Albany, Ind., 1893. Painted portrait of Gov. Ashbel P. Willard in 1857.

*MOTE, ALDEN.

Ldscp. P. Born West Milton, Ohio, Aug. 27, 1840; died Jan. 13, 1917, Richmond, Ind., where he resided for thirty years. Pupil Marcus Mote, W. H. Hilliard, and B. S. Hays. Member: Art Institute of Philadelphia, Art Assn. of Richmond, Ind. Represented: portrait of Daniel Reid, Memorial Hospital, Richmond, Ind.; portraits in Earlham College, Penn College, Oskaloosa, Iowa.

* Deceased



A BROWN COUNTY MOTHER

ADA WALTER SHULZ

OWNED BY JUDGE ALEX. SIMPSON, JR., PHILADELPHIA. BOUGHT FOR A
COLLECTION TO BE PRESENTED TO CITY OF PHILADELPHIA

WHO'S WHO IN ART

*MOTE, MARCUS.

P.; I.; T. Born West Milton, Ohio, 1817; died Richmond, Ind. Represented: "Indiana Yearly Meeting" Earlham College. He maintained an art-school in Richmond for some years. During the time he had 541 pupils. He made Sunday School and Bible illustrations.

MUELLER, LOUIS F. 918 East 10th St., Indianapolis, Ind.

P. Born Indianapolis. Pupil Royal Academy, Munich, under Heineriet; Hugo von Habermomn; Carl von Marr; Herman Gröber, and others; Aman-Jean and Lucien Simon in Paris. Awards: Royal Academy cast prize.

NEUBACHER, MARGARET STEELE. 3254 Bellefontaine St., Indianapolis, Ind.

D. Born Battle Creek, Mich. Pupil T. C. Steele and Brandt Steele. Designer of book plates, title-pages, etc. Awards: first prize for design for membership certificate AAI; prize for seal for Arts and Crafts Society of Indianapolis.

NEWMAN, ANNA M. 2533 Maple Place, Ft. Wayne, Ind.

P.; I.; T. Born Richmond. Pupil Ralph Clarkson; John Vanderpoel; C. F. Browne at AIC; John E. Bundy. Awards: hon. men. AIC 1905; hon. men. Richmond 1906 to 1912, inclusive. Member: Chicago ASL; RAA.

NICHOLSON, ELIZABETH. 1233 Broadway, Indianapolis, Ind.

Ldscp. P.; Port. P. Born Clinton County, O. Pupil McMickin Institute under Thos. Noble; Henry Mosler; M. Revé of Paris.

*NICKUM, CHAS. N.

P. Born Dayton, O., Feb. 12, 1844; died Indianapolis, Oct. 2, 1913. Painted portrait of Abraham Lincoln.

NIEMEYER, JOHN HENRY. 251 Lawrence St., New Haven, Conn.

P.; T.; L. Born Bremen, Germany, June 25, 1839. Came to U. S. in 1843; lived in Indianapolis. Pupil Jacob Cox, Gérôme, and Yvon at École des Beaux-Arts, and of Jacquesson de la Chevreuse and Cornu in Paris. Member: SAA 1882; ANA 1906; Paris

* Deceased

ART AND ARTISTS OF INDIANA

AAA; Conn. AFA. Award: hon. men. Pan-Am. Exp. Buffalo 1901.

NORDYKE, M. T. Richmond, Ind.

Ldscp. P. Born Wayne Co., Ind. Pupil McMicken S. of D. Studied with Duveneck and Forney. Member: RAA. Represented: Ind. Bldg. St. Louis Exp. 1904. Awards: hon. men. RAA 1912.

OVERBECK, ELIZABETH. Cambridge City, Ind.

Potter. Born Cambridge City. Pupil Charles F. Binns, New York School of Clay-Working and Ceramics, Alfred, N. Y. Member: (Asso.) American Ceramics Society; Overbeck Pottery, established 1911. Exhibited at Richmond, Ind.; General Fed. of Women's Clubs; Chicago Arts and Crafts; Baltimore Arts and Crafts; P.-P. Exp. 1915.

OVERBECK, HANNAH B. Cambridge City, Ind.

D.; Potter. Born Cambridge City. Member: Cin. Woman's A. C. Contributor to Keramic Studio, Syracuse, N. Y.

OVERBECK, MARY FRANCES. Cambridge City, Ind.

P.; D. Born Cambridge City. Pupil Arthur W. Dow, Columbia Univ., N. Y., and Margaret Overbeck. Member: Cin. Woman's AC. Contributor to Keramic Studio.

*OVERBECK, MARGARET.

P.; D.; T. Born Cambridge City, Ind; died Cambridge City, Aug. 13, 1911. Pupil Cin. AA; under L. H. Meakin; J. H. Sharp; L. C. Lutz; Vincent Nowottny; Otto W. Beck; studied design under Arthur W. Dow, Columbia Univ., N. Y. Member: Art Faculty De Pauw Univ., Greencastle, Ind. (The Department of Art in De Pauw was discontinued in 1913.) Member: Cin. Woman's AC.

OLIVER, FRED CARL. Martinsville, Ind.

P. Born Newark, Ind. Pupil HAI under J. Ottis Adams and William Forsyth.

PEAKE, HARVEY. New Albany, Ind.

P.; I. and Poet. Born New Albany, Ind. Pupil Carl Brenner.

PENTZER, ORRIN WESLEY. Columbus, Ind.

P.; T. Born Rensselaer, Ind., Oct. 8, 1851. Pupil

* Deceased

WHO'S WHO IN ART

George Winter at Lafayette; AIC under Vanderpoel; ASL of N. Y. under Thomas W. Dewing; William M. Chase; supervisor of drawing in public schools of Columbus, Ind., since 1913.

PECKHAM, LOUIS.

Port. P. In Vincennes, Ind., 1810. Painted portrait of Gen. Hyacinth Lasselle in State Library, also portrait of Gen. Lasselle and wife, owned by Wils Berry, Logansport, Ind.

PERKINS, LUCY FITCH (Mrs. Dwight H. Perkins). 2319 Lincoln St., Evanston, Ill.

I.; T. Born Maples, Ind., July 12, 1865. Pupil Boston Museum School under Otto Grundmann, Frederick Crowninshield, and Robert Vennoh. Member: Chicago Woman's Club; Chicago SA. Author: "A Book of Joys," "The Goose Girl," "The Dutch Twins," "Dandelion Classics."

PINK, WILLIAM G. Norris City, Ill.

P. Born Rising Sun, Ind. Pupil Joiner; Hamel and Linsey in Cincinnati.

PLASCHKE, PAUL A. 317 W. Walnut St., Louisville, Ky. Home New Albany, Ind.

P.; I. Born Berlin, Germany, Feb. 2, 1880. Self-taught.

POLLEY, FREDERICK. 371 S. Emerson Ave., Indianapolis, Ind.

P.; I. Born Union City, Ind., Aug. 15, 1875. Pupil HAI; Corcoran Art School, Washington, D. C.

***POWERS, HIRAM.**

S. Born Woodstock, Vt., July 29, 1805; died Florence, Italy, June 27, 1873. Lived in Brookville, Ind., during his youth and early manhood. Represented: "Greek Slave," Corcoran Art Gallery, Washington, D. C.

PRASUHN, JOHN G. 1308 Hiatt St., Indianapolis, Ind.

S. Born Versailles, O., Dec. 25, 1877. Pupil Chicago Art Institute under Lorado Taft and Charles J. Mulligan. Member: Chicago Civic Club; SS of Indiana. Represented: "Classic Music of Time," "Music Group on Pavilion," in Lincoln Park, Chi-

* Deceased

ART AND ARTISTS OF INDIANA

cago; "Lions," on the Taft Columbus Memorial Monument, Washington, D. C.

PEARCE, FRED E. Williamsburg, Ind.

P. Born Williamsburg, Ind. Pupil ASL of N. Y.; Rhoda Holmes Nichols.

PRESTON, MRS. N. A. Avilla, Ind.

P. Studied in Philadelphia.

*PULLMAN, MARGARET McDONALD.

P. Born in Pennsylvania, moved to Camden, Ind., when a child; reared and educated in Logansport. Pupil PAFA, Philadelphia. Author: "Days Serene" and "Sommerland," with her own illustrations. Was an early president of Chicago Art Club. Represented: "Homeward," HAI, Indianapolis.

RANDALL, D. ERNEST. 1736 Union St., San Francisco, Cal.

P.; I. Born Rush County, Ind., June 20, 1877. Pupil AIC under Vanderpoel and Hubble. Member: ASL of Chicago; Art Workers' Guild of St. Paul; Minnesota State Art Association.

RANDALL, PAUL. Pupil HAI.

REED, LOUIS HENRI.

Made a death-mask of Abraham Lincoln, when he lay in state at the Capitol, April, 1865. Represented: Medallion bas-relief of Lincoln, State Library. Reed was a nephew of B. K. Foster, State Librarian at that time.

*REED, PETER FISHE.

P.; *Poet*. Born Boston, Mass., May 5, 1817; died Burlington, Iowa, 1887. Lived in Indianapolis from 1850-1863.

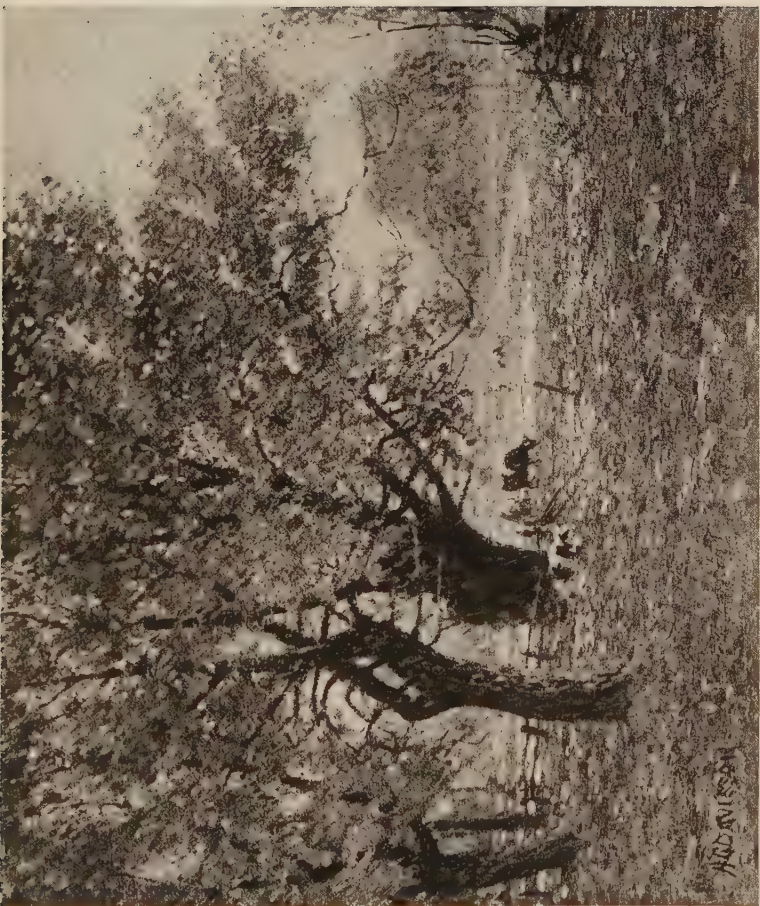
REEVES, MAUDE COOPER (Mrs. Charles A. Reeves). Columbus, Ind.

P. Born Columbus, 1873. Pupil HAI under J. Ottis Adams.

REIFFEL, CHARLES. Silvermine, Norwalk, Conn.

Ldscp. P. Born Indianapolis, 1862. Self-taught. Award: fellowship prize Buffalo SA 1908. Member: Silvermine Art Club. Represented: "Railway Yards—Winter Evening," Corcoran Gallery, Washington, D. C. Awards: Norman Wait-Harris silver medal and prize Chicago, 1917.

* Deceased



UNDER THE WILLOWS

H. G. DAVISSON

WHO'S WHO IN ART

RESER, EDWARD NEWTON. 171 S. Oxford St., Brooklyn, N. Y.

P.; *T.* Born Lafayette, Ind. Pupil Purdue Univ.; Prang Normal Art Course, Boston, Mass.; Pratt Inst., Brooklyn, N. Y.; Julien Academy under Jean Paul Laurens and Benjamin Constant in Paris.

RICH, GEORGE. Art Institute, Chicago, Ill.

Port. P.; *Ldscp. P.* Born Connorsville, Ind., Nov. 14, 1891. Pupil AIC and Harry Mills Walcott. Member: Independent Society of Artists, Chicago. Awards: John Quincy Adams Foreign Scholarship 1914 from the AIC.

RICHARDS.

P. Itinerant portrait-painter in the settlements on the Wabash River, about 1850-60.

RICHARDS, LOUIS. Columbus, Ind.

P. Cartoonist for the *Evening Republican*. Born Bardstown, Ky., 1885.

RICHARDS, MYRA R. Indianapolis, Ind.

S.; *T.* Born Indianapolis, Jan. 31, 1882. Pupil HAI under Mary Y. Robinson, Roda Selleck, and Otto Stark; J. Ottis Adams; Forsyth; Wheeler; Rudolph Schwarz, George Julian Zolnay. Member: Ind. SS. Represented: bust of John S. Duncan, Law Library, Court-House, Indianapolis; statute James Whitcomb Riley, Greenfield, Ind.

*RICHARDS, SAMUEL.

P. Born Spencer, Ind., April 22, 1853; died Denver, Col., Nov. 30, 1893. Pupil Theodore Leitz, Indianapolis; Royal Academy under Straehuber; Benczur; Gysis; and von Loefftz. Awards: hon. men. and two medals. Represented: "Evangeline," Detroit Museum; "Hour of Prayer," Metropolitan Museum, New York; "John Addington Symonds," HAI; "Study Head of a Peasant," NAD, New York; "Peasant Stories," Senator McPherson, New Jersey; "Blissful Hours," David Gephardt, Dayton, O.; "At the Spinning-Wheel," Mr. Blue, Columbus, O.; "Little Italian Singing Boy," Miss Margaret Hamilton, Ft. Wayne, Ind.; "Day Before the Wedding," Mrs. Agnes Platt, Washington, D. C.

* Deceased

ART AND ARTISTS OF INDIANA

*RIESS, WILHELM J. Came to Indianapolis, Ind., in 1884.
Painted Western scenes and Indian life.

Ldscp. P. Born 1856, Berlin, Germany; died March 30, 1919. Pupil Berlin Art Academy and Anton von Werner. Awards: silver medal on collection of paintings P-P. Exp. 1915; gold medal on single painting "Mt. Tacoma," P-P. Exp. 1915. Represented: "Wyoming Desert," HAI, Indianapolis. Editor German *Daily Telegraph*, 1901-1906. Edited and published *People's Post*, 1913-1916. Ex-president St. Louis, Mo., Art Association.

ROBINSON, MARY Y. Culver, Ind.

P.; I. Born Milwaukee, Wis. Pupil Ind. Art School under T. C. Steele; ASL of N. Y.; also of Chase, Kenyon Cox, Sue Ketcham, and Rhoda Nichols.

ROGERS, BRUCE. Cambridge, England.

I. Born Lafayette, Ind. Member: Club of Odd Volumes, Boston. Award: grand prize in Industrial Arts at St. Louis Exp. 1904. For many years with the Riverside Press, Cambridge, Mass.; Jan. 1918, became director of University Press of Cambridge, England.

ROOT, NELLIE. Montpelier, Ind.

P.; T. Pupil in Art Dept., State Normal, under Turman.

ROSS, FREDERICK WEBB. 19 East 14th St., New York, N. Y.

P. Born Shelbyville, Ind., March 19, 1885. Pupil Forsyth; ASL of N. Y.; Academie de la Grande Chaumière; La Grande Colorossi and Academie Julien Academy; Robert-Fleury, Bouguereau.

ROTHLISBERGER, JACOB. 514 University Ave., Muncie, Ind.
P.

ROWLEY, FAYETTE.

Port. P. In Indianapolis in 1875.

RUBY, EDNA BROWNING. Lafayette, Ind.

D.; T. Born Lafayette. Pupil AIC; PAIA; ASL of N. Y.; PAFA. Member: Associated and Public Designers of London, Paris, New York, and Philadelphia; AWCS of New York; Arts and Crafts Club of Chicago and New York; WAC of Chicago;

*Deceased

WHO'S WHO IN ART

Art Asso. of Lafayette. Awards: Century cash prize 1900 Book Covers; Brainard and Armstrong cash mention, 1900; book covers, New London, Conn.; medal and mention, 1901-1902, silk design, Art Asso. of New York; medal Paris Exp. 1900; hon. men. Buffalo Exp. 1900, Industrial Exhibit; first cash award Carnegie Institute 1901, water-color; first mention New York Water-Color Society 1901-1902; gold medal, first mention, Associated Designers of London, England, 1904; silk design and silk woven from it, made by Lyons Silk Firm, France; hon. men. on paper; "Textile Design" and its manufacture; 1905 Associated Designers of London, England; Charles Godfrey Leland Scholarship 1909; Philadelphia School of Industrial Art; first cash prize and mention Textile Exhibit, Chicago Art Institute 1909; Textile Exhibit, New York Arts and Crafts Club 1909-10; silver medal P.-P. Exp. 1915. Represented: Museum of Industrial Art, Philadelphia; PAFA; Carnegie Institute, Pittsburgh; Corcoran Gallery, Washington, D. C.; Chicago Art Institute; St. Louis Museum; Applied Art Club and Cooper Union, New York; United Arts Club, London, England.

RUDISILL, MARGARET. 1443 Park Ave., Indianapolis, Ind.

Ldscp.; *Figure P.* Born Montgomery County, Ind. Pupil Jacob Cox; H. Thompson; Alfred Steven; Julien Academy; Robert-Fleury, Bouguereau. Awards: silver medal Indiana State Fair. Exhibited: Paris Salon, Chicago and St. Louis Expositions.

RUSH, OLIVE. 7 East Market St., Indianapolis, Ind.

P.; *I.* Born Fairmont, Ind. Pupil ASL under Twachtman and Mowbray; Howard Pyle at Wilmington; Richard Miller in Paris. Awards: hon. men. Richmond, Ind., 1912; third prize, Kellogg Competition, 1913; Boston Museum prize, 1913; Foulke prize 1919; Indianapolis Art Association prize 1919. Member: New York Water-Color Club; Women PS; Philadelphia Plastic Club. Represented: "The Gospel" altar panels, St. Andrew's church, Wilmington, Del.; "On the Balcony," HAI; illustrations in *Scribner's*, etc. Cover designs for *Woman's Home Companion* and other magazines.

ART AND ARTISTS OF INDIANA

RUSSELL, JAMES L. New Albany, Ind.

P. Born New Albany, Oct. 10, 1872.

SANGERNEBO, ALEXANDER. 2272 Adams St., Indianapolis, Ind.

Arch.; S. Born Livonia, Russia, May 1, 1856. Educated University, Dorpat, Livonia; School Imperial Ermitage, St. Petersburg; School of Industrial Art, Hamburg; École des Arts Decoratifs Paris.

SANGERNEBO, MRS. EMMA. 2272 Adams St., Indianapolis, Ind.

P. Born Pittsburgh, Pa. Pupil William Forsyth. Specialty, children's portraits.

*SAUNDERS, HENRY R.

Arch.; S. Born London, England, July 25, 1847; died Indianapolis, Ind., Aug. 25, 1913. Pupil Royal Academy; also studied under Jackson in London and Munroe in France. Member: Royal Academy. Represented: Prince Albert's Memorial; Exeter Cathedral, London; Portrait Medallions, English Hotel, Indianapolis; Altar St. Mary's of the Woods, Terre Haute, Ind.

SAVAGE, EUGENE. 116 East 66th St., New York, N. Y.

P. Born Covington, Ind., March 29, 1883. Pupil Corcoran Art School; AIC and Fine Arts Academy of Chicago; studied under Reynolds; Walcott; Groeber; Isengroeber; and Venturini. Member: Am. Mural P.; PCC; Arch. S of N. Y. Awards: Fellow in painting American Academy in Rome 1912 on painting entitled "Morning"; collaborated prize for 1915 Am. Inst. of Arch.

*SCHWARZ, RUDOLPH.

S. Born Vienna, June, 1866; died Indianapolis, Ind., April 14, 1912. Pupil Imperial Academy of Arts, Vienna; teacher at HAI, Indianapolis. Represented: Groups of sculpture, Soldiers' and Sailors' Monument, Indianapolis; statue of Gov. H. S. Pinckney at Detroit, Mich.; also in the decorations at St. Louis Exp. 1904.

SCOTT, FRANK EDWIN. Gréville par Beaumont-la-Hague Manche, France.

P. Born Buffalo, N. Y., 1865. Lived in Indianapolis until he went abroad. Pupil ASL of N. Y.;

* Deceased

WHO'S WHO IN ART

Beckwith; École des Beaux-Arts; Cabanel. Member: Société Nationale des Beaux-Arts de Paris. Awards: medal 1894, Universal Exp. Antwerp; Salon: "Return of Fishing-Boats," 1888; "Public Square in Venice," 1889; "The Peasant Family," 1892; "The Reading Lesson," 1893; "The Orchard in Brittany," 1899; "View in Paris," 1905; Société Nationale, "Marché aux Pommes" and "Place Saint Medard," 1906; "Madeline," "Le Pont Royal," and "The Cobs," 1911; "A Corner of Rue Saint Honoré," 1912. Represented: "The Reading Lesson," HAI; collection of Devillez.

SCOTT, WILLIAM. Indianapolis, Ind.

P. Born Indianapolis. Pupil Otto Stark; HAI; AIC; and H. O. Tanner, Étapes, France. Awards: Tanquary prize. Represented: "Rainy Night, Étapes," HAI, Indianapolis; murals City Hospital and Indianapolis public schools.

SCUDDER, JANET. 46 Washington Mews, New York, N. Y.

S. Born Terre Haute, Ind., Oct. 27, 1873. Pupil at Cin. AA; Taft in Chicago; Macmonnies in Paris. Awards: medal Columbian Exp. Chicago 1893; hon. men. Sun Dial competition, New York 1898; bronze medal St. Louis Exp. 1904; hon. men. Paris Salon, 1911; sculpture prize Women PS 1914; silver medal P-P Exp. 1915. Member: NSS; NAC; Women PS; SS of Ind. Represented: seal for the Asso. of the Bar of the City of New York; "Japanese Art," façade of Brooklyn Art Institute; "Frog Fountain," Metropolitan Museum, N. Y.; "Fighting Boy Fountain," Art Institute, Chicago, Ill.; "Tortoise Fountain," Art Gallery, Richmond, Ind.; three medals in gold and three in silver, HAI, Indianapolis, Ind.; portrait medallions in Congressional Library, Washington, D. C.; Metropolitan Museum, N. Y.; Musée du Luxembourg, Paris; centennial medal for Indiana, 1916.

*SEEGMILLER, WILHELMINA.

P.; T.; Author. Born Fairview, Canada, Dec. 6, 1866; died Indianapolis, Ind., May 24, 1913. Training: public schools, Goderick, Canada; private stu-

* Deceased

ART AND ARTISTS OF INDIANA

dios of Toronto; School of Fine and Applied Arts, Pratt Institute, Brooklyn. Work: grade teacher and principal public schools Grand Rapids, Mich., 1884-1887; supervisor of drawing, Allegheny, Pa., 1888-1892; director of art, Indianapolis, Ind., 1892-1913. Author: "Little Rhymes for Little Readers," 1903; "Primary Handwork," 1906; "Applied Arts Drawing Books," 1908; "Other Rhymes for Little Readers," 1911; "Riverside Readers," 1911; "Sing a Song of Seasons," 1914; "A Hand-Clasp"; contributor to magazines; lecturer on art educational topics. Member: AAI; PC.

SELLECK, RODA. Indianapolis, Ind.

T.; C.; P. Born Michigan. Pupil Denman Ross at Harvard Univ. Teacher of art in State Normal of Mich.; supervisor of drawing, Saginaw, Mich.; teacher of art, Shortridge High School, Indianapolis. Member: PC.

SHARPE, JULIA GRAYDON. Indianapolis, Ind.

P. Born Indianapolis, Ind. Pupil Steele; Forsyth; HAI; H. Siddons Mowbray; Kenyon Cox; Walter Appleton Clark. Member: New York Artists' Society.

SHELDON, CHARLES MILL. London, England.

I. Born Lawrenceburg, Ind. Pupil Constant, Lefebvre; Doucet in Academie Julien in 1890. Correspondent artist for leading journals.

SHIVLEY, JOHN JOEL. South Bend, Ind.

P. Born South Bend.

SHOVER, EDNA MANN. 1568 N. New Jersey St., Indianapolis, Ind.

I.; C. Born Indianapolis, Sept. 25, 1885. Pupil PAFA under Faber and Deigendesch; also H. G. Davisson; Thomas Scott; Philip Muhr; and J. Frank Copeland.

SHOVER, LUCY M. 1568 N. New Jersey St., Indianapolis, Ind.

D. Born Indianapolis, May 19, 1889. Pupil PAIA; ASL of N. Y.; and Columbia Univ.

SHULZ, ADA WALTER (Mrs. Adolph R. Shulz). Nashville, Ind.

P.; T. Born Terre Haute, Ind., Oct. 21, 1870. Pupil AIC under Vanderpoel; Vitti Academy in Paris

WHO'S WHO IN ART

under Merson and Collin. Member: Chicago SA; Wis. PS; AGC.

SHULZ, ADOLPH R. Nashville, Ind.

Ldscp. P.; T. Born Delavan, Wis., June 12, 1869. Pupil AIC; ASL of N. Y.; Julien Academy in Paris under Lefebvre, Constant, and Laurens. Member: Chicago SA; Chicago AG; Chicago AC; Wisconsin PS. Awards: *Young Fortnightly* prize AIC, 1900; Grower prize AIC 1908; Municipal A. Lg. purchase AIC, 1904. Represented: "Frost and Fog," Art Institute of Chicago.

*SICKLER, EDWARD E.

P. Born Rainsville, Ind., 1860; died Indianapolis, 1904. Pupil Otto Stark; Member: AAI.

SIES, WALTER.

P. Lived for many years in Crawfordsville, Ind.

SIMS, LYDIA HALL. Simcraft Studio, South Bend, Ind.

C.; D.; L. Pupil Museum School of Art, Boston, Mass.; also Dr. Denman Ross of Harvard.

SIMS, RALPH W. 6224 Greenwood Ave., Chicago, Ill.

S. Born Delphi, Ind., Jan. 18, 1888. Pupil Lorado Taft. Member: CC of Chicago.

*SINKS, ALOIS E.

P.; Critic. Born Dayton, O., Oct. 1848; died Indianapolis, July, 1881.

SITZMAN, EDWARD R. Indianapolis, Ind.

P. Born Cincinnati, O. Pupil Cin. AA.

SMITH, HELEN STUBBS. Indianapolis, Ind.

C.; T. Born Spiceland, Ind., Oct. 11, 1890. Pupil Roda Selleck; PAIA.

SORENSEN, CLARA BARTH LEONARD. 1620 8th Ave., Cedar Rapids, Iowa; 1506 Barth Ave., Indianapolis, Ind.

S. Born Indianapolis, Nov. 29, 1877. Pupil AIC under Lorado Taft, also Victor Brenner of New York. Member: SS of Indiana. Represented: bronze bust of Judge Neal, State Library; bronze memorial tablet in William Bell School; bronze memorial tablet in Shortridge High School, Indianapolis.

SNAPP, FRANK. 15 West 67th St., New York, N. Y.

* Deceased

ART AND ARTISTS OF INDIANA

I. Born Princeton, Ind. Member: SI 1910.

SNYDER, WILLIAM McKENDREE. Madison, Ind.

P. Born Liberty, Ind. Pupil Eaton, Inness, and Bierstadt.

SPARKS, MRS. MOLLIE. Valparaiso, Ind.

P.; *T.* Director Art Department at Valparaiso Univ. Pupil AIC.

SPREAD, HENRY C.

Port. P. In Indianapolis in 1875.

*STAIR, MRS. IDA M.

S.; *T.* Born Logansport, Ind., Feb. 4, 1857; died Denver, Col., March 27, 1908. Pupil of Chase; Preston Powers in New York; and of Lorado Taft in Chicago. Awards: medal Omaha Exp. 1898. Member: Artists' Club of Denver. Represented: Statues of Myron Reed and ex-Gov. Gilpin for parks in Denver, and executed busts of John Clark Ridpath and Judge Merrick A. Rogers and others.

STALEY, CLARENCE W. Martinsville, Ind.

P. Born Sanborn, Ind., Jan. 19, 1892. Self-taught.

STARK, OTTO. 1722 N. Delaware St., Indianapolis, Ind.

P.; *I.*; *T.* Born Indianapolis, Jan. 29, 1859. Pupil Cin. AA; ASL of N. Y.; Academie Julien under Lefebvre, Boulanger, and Cormon. Awards: hon. men. Richmond 1907; Foulke prize Richmond 1908; first Holcomb prize HAI 1915. Member: SWA; PC; hon. member AAI. In charge Art Dept. Manual Training and Technical high schools; instructor HAI, Indianapolis. Represented: "Two Boys" and "The Indian Trail," HAI; "River Valley and Hill," Cin. Art Museum; murals City Hospital and School No. 60, Indianapolis; portrait of Gen. George Rogers Clark, State House; "Evening," Shaw Gallery, New York City; "The Committee," Lawrence, Kan.

STEELE, BRANDT T. 811 East Drive, Woodruff Place, Indianapolis, Ind.

P.; *D. C.* Born Battle Creek, Mich., Nov. 16, 1870.

Pupil T. C. Steele; Aman-Jean, Paris. Member: Indianapolis Arch. Asso.; former instructor at HAI.

* Deceased



THE KNITTER

LOUISE A. ZARING

WHO'S WHO IN ART

STEELE, HELEN MCKAY (Mrs. Brandt T. Steele). 811 East Drive, Woodruff Place, Indianapolis, Ind.

P.; *I.*; *C.* Born Indianapolis. Pupil T. C. Steele, William Forsyth; AIC; designer of art glass. Member: AAI. Illustrated Children's Supplement for Indianapolis *Star*.

STEELE, THEODORE C. 1322 E. Market St., Indianapolis, Ind.; summer, Bloomington, Ind., R. R. No. 6.

Ldscp. P.; *Port. P.* Born Owen County, Ind., Dec. 11, 1847. Pupil Royal Academy, Munich, under Benczur and Loefftz. Member: ANA 1913; SWA (pres. 1898-9), P. C.; hon. member AAI; AGC; International Jury of Awards St. Louis Exp. 1904. Awards: Academy medal at Munich; hon. men. Paris Exp. 1900; Foulke prize Richmond 1907; Fine Arts Bldg. prize 1909; A. M. Wabash College 1898; silver medal Wednesday Club, St. Louis; LL.D. Indiana University 1916. Represented: "Gordon Hill," Cincinnati Museum; "Oaks at Vernon," portrait of Rev. N. A. Hyde, "The River," "Winter Sunlight," HAI, Indianapolis; "Landscape," St. Louis Museum; "White Water Valley," Richmond, Ind., Art. Asso.; portrait Dr. W. W. Parsons, Ind. State Normal; "Harvest Time," Waveland, Ind., Library; "Landscape," Boston Art Club; "Spring," "Summer," "Autumn," and "Winter," City Hospital, Indianapolis; "Winter Noonday," Tipton Library; "The Last Ray in November," Martinsville Library.

STEIN, EVALEEN. Lafayette, Ind.

P.; *D.*; *I.* Born Lafayette. Pupil AIC. Author: "One Way to the Woods," "Among the Trees Again," "Troubadour Tales," "Gabriel and the Hour-Book," "The Little Shepherd of Provence," and "The Little Count of Normandy."

STEMM, RUTH. 1300 N. Dearborn St., Chicago, Ill.

I. Born Goshen, Ind.

ST. JOHN, LOLA ALBERTA. Albany, Ind.; Mapledale Farm.

P. Born Mapledale Farm, July 16, 1879. Pupil HAI; Cin. AA; J. Ottis Adams at Brookville. Member: AAI; Muncie Art Asso. Represented: "October Morning," High School, Montpelier, Ind.

ART AND ARTISTS OF INDIANA

*STEPHENS.

Port. P. In Indiana in 1835. Painted portrait of John P. Dillon in State Library in 1835.

STEVENS, MRS. WILL HENRY. Vevay, Ind.

T.; D. Pupil Cin. AA and Pratt Inst.

STEVENS, WILL HENRY. Vevay, Ind.

P.; Potter. Born Vevay, Nov. 28, 1881. Pupil Cin. AA, under Nowottny, Caroline Lord, and Meakin; Jonas Lie and Van Dearing Perrine in New York. Member: SWA; International Soc. of Arts and Letters. Awards: Foulke prize Richmond, Ind., 1914. Decorator Rookwood Pottery.

*STRAUSS, G. VERNON.

P. Died Crawfordsville, Ind., 1906.

STUDY, HERBERT SPENCER. Vancouver, B. C.

D. Born Williamsburg, Ind., Nov. 5, 1878. Designer of book-plates.

STIFFLER, IVA HAVERSTOCK. Butler, Ind.

P. Born Butler, Ind., Oct. 19, 1887. Pupil HAI under Forsyth and Wheeler; pottery under Judson T. Webb of Chicago; china, Mrs. Alice Hadley, Indianapolis.

SWOPE, H. VANCE. Van Dyck Studios, 939 Eighth Ave., New York, N. Y.; summer, Leonardo, New Jersey.

P. Born Jefferson County, Ind., March, 1879. Pupil Cin. AA; NAD, New York; Julien Academy in Paris under Constant. Member: Les Anciens de l'Academie Julien, MacDowell Club. Represented: Public Library, Seymour, Ind.

TAFLINGER, ELMER. 925 N. Dearborn St., Indianapolis, Ind. Van Dyke Studios, 56th St. and 8th Ave., New York, N. Y.

P. Born Indianapolis, March 3, 1891. Pupil ASL of N. Y.

TAGGART, LUCY M. 1331 N. Delaware St., Indianapolis, Ind.

P. Born Indianapolis. Pupil Forsyth; Chase and Charles W. Hawthorne; also studied in Europe. Member: AAI; NAC; SWA.

TAYLOR, MYRTLE L. Columbus, Miss.

T.; D. Born Indianapolis. Pupil Ernest Batchelor

* Deceased

WHO'S WHO IN ART

and Franklin Klein. Instructor in applied design, State College of Mississippi.

***TESTER, PETER.**

Port. P. Born Germany; died Freelandville, Ind. Studied in Germany.

TICE, TEMP. 1652 Bellefontaine St., Indianapolis, Ind.

T.; P. Born Batavia, Ohio. Pupil Ind. Art School; under T. C. Steele, Forsyth, and J. Ottis Adams. Teacher HAI school since its organization.

TODD, MARIE C. 1901 N. Delaware St., Indianapolis, Ind.

T. Born Indianapolis. Pupil AIC; Pratt Inst.; Charles Woodbury. Assistant supervisor of drawing in Indianapolis public schools.

TROBAUGH, ROY. Delphi, Ind.

P. Born Delphi, Jan. 21, 1878. Pupil ASL of N. Y. under Twachtman. Member: SWA (Asso.). Represented: "Valley Pastures," High School, Columbia City; "Moonrise," High School, Greencastle, Ind.

TURMAN, WILLIAM T. 1629 S. Fifth St., Terre Haute, Ind.

P.; T. Born Graysville, Ind., June 19, 1867. Pupil AIC; Francis Smith; A. F. Brooks and A. T. Van Laer of New York. Member: Terre Haute Art Association; head of Art Dept. Ind. State Normal since 1894. Represented: "Among the Beeches," Public Library, Thorntown, Ind.; "Through and Beyond," High School, Columbia City, Ind.

ULLMAN, ALICE WOODS. 2 Quai Malaquaia, Paris, France.

P.; I. Born Goshen, Ind. Pupil T. C. Steele and Forsyth; William M. Chase; studied in Paris. Member N. Y. Woman's AC; NAC.

UPCHURCH, MARY B. (Mrs. George E. Upchurch). 522 Line St., Evansville, Ind.

Min. P.; T.

VANCE, FRED NELSON. Crawfordsville, Ind.

P: Born Crawfordsville, 1880. Pupil AIC; Art Academy of Chicago; studied under Laurens, G  r  me, and Max Bohn in Paris. Member: AAA in Paris; League of Am. Artists London. Award: Smith Julien Concour 1900. Represented: AAA Paris; Carnegie Library, Crawfordsville.

* Deceased

ART AND ARTISTS OF INDIANA

*VANCE, GEORGE.

P. Died Crawfordsville, Ind., 1911.

VAN PELT, DALE. Chicago, Ill.

I. Born Vevay, Ind.

VAWTER, JOHN WILLIAM. Nashville, Brown Co., Ind.

I. Born Boone Co., Va., April 13, 1871. Represented: Illustrated, "The Rabbits' Ransom" and other books for children; comic series for Cincinnati *Commercial Gazette*; James Whitcomb Riley's poems.

VOLLAND, LILLIAN. 737 Mechanic St., Columbus, Ind.

P.; T. Born Columbus. Pupil HAI under Steele, Forsyth, and J. Ottis Adams; also Robert Henri and Frank Alva Parsons of New York; Graduate New York School of Fine and Applied Arts. Member: Western Art Teachers' Asso. Award: Scholarship in SFAA. Represented: gallery of SFAA.

*VONNEGUT, BERNARD.

Arch. Born Indianapolis, Aug. 8, 1855; died Indianapolis, Aug. 7, 1908. Studied Massachusetts Institute of Technology and Polytechnic Institute, of Hanover, Germany. He was in the office of George B. Post of New York for a few years. In 1888 formed a partnership with Arthur Bohn, under the firm name of Vonnegut & Bohn. Important buildings erected by the firm are: Herron Art Institute; Jewish Temple, Indianapolis; Students' Building, Indiana University; Federal Building, Vincennes; Shortridge High School, and many prominent residences of Indianapolis. He was elected a member of the Western Association of Architects in 1886, and, by an act of consolidation with the American Institute of Architects, became a Fellow of the Institute in 1889. He was also a member of the Architectural League of America.

*VON SMITH.

Port. P. Father and son, in Vincennes from 1836 to 1840.

VORIS, MRS. MILLIE ROESGEN. Columbus, Ind.

P. Born Dudleytown, Ind. Pupil Jacob Cox, Lottie Guffin, and William M. Chase.

* Deceased



STORMY SPRING WEATHER

WILL HENRY STEVENS

WHO'S WHO IN ART

WAGENHALS, KATHERINE H. Ft. Wayne, Ind.

P. Born Edensburg, Pa., Aug. 2, 1883. Pupil Art Dept. South College; ASL of N. Y.; Academie Moderne in Paris. Awards: Art. Asso. prize of HAI 1916. Member: SWA. Represented: "The Visitor," HAI.

WAGNER, FRANK HUGH. Milford, Ind.; Oak Farm.

P. Born Milton, Ind., 1870. Pupil AIC under Vanderpoel, Freer, Brown, and Mulligan. Charter member PCC. Represented: "The Adoration of the Magi," St. Joseph's Chapel, West Pullman; ivory miniatures, P-P Exp. 1915.

WAGNER, MARY NORTH (Mrs. Frank H. Wagner). Milford, Ind.; Oak Farm.

P.; I. Born Milford, 1875. Pupil AIC. Represented at P-P Exp. 1915 by book-plates.

WALKER, FERDINAND GRAHAM. 308 Commercial Building, Louisville, Ky.; home, New Albany, Ind.

P. Born Mitchell, Ind., Feb. 16, 1859. Pupil Dagnan-Bouveret; Puvis de Chavannes; Blanche and Merson in Paris. Member: A. Fed A.; Louisville Artists' League; SIA. Represented: St. Peter's Church, Louisville, Ky.

*WALKER, T. DART.

Port. and Marine P.; I. Born Goshen, Ind.; died at Bellevue Hospital, New York, July 21, 1914. Studied in Paris. He exhibited a painting in London which is now owned by Notre Dame, South Bend, Ind. He was illustrator for *Harper's* and *Leslie's*. He was the official artist with the American fleet in the cruise around the world.

WASHBURN, MARY. 118 E. Oak St., Chicago, Ill.

S.; L. Born Star City, Ind., 1868. Pupil AIC; Edward Sawyer, Paris. Member: SS of Ind. Awards: bronze medal P-P Exp. 1915. Exhibited: Paris Salon 1913; International Exhibition of Paris; P-P Exp. 1915.

WEAVER, MRS. EMMA MATERN. Greencastle, Ind.

P.; T. Born Sandusky, Ohio. Pupil Adelphi College,

* Deceased

ART AND ARTISTS OF INDIANA

Brooklyn; Cin. AA; ASL of N. Y.; Berlin and Paris.

WEBER, ROSA. 226 W. Main St., Ft. Wayne, Ind.

P. Born Ft. Wayne. Pupil Ft. Wayne Art School.

*WEISENBURGER, MRS. SADIE.

P. Died Indianapolis, Oct., 1915. Pupil Steele and Forsyth.

WESSEL, HERMAN H. Cincinnati, Ohio.

P.; T. Born Vincennes, Ind. Pupil Cin. AA; studied in Europe. Member: SWA; Cin. AC. Instructor at Cin. AA.

WESTERFIELD, J. MONT. Englewood, Colo. R. R. 1.

P. Born Hartford, Ky. Pupil Paul A. Plaschke in New Albany, Ind., and F. G. Walker. Member: Louisville Artists' League (vice-pres. 1912).

WEYL, LILLIAN. 3906 Broadway. Indianapolis, Ind.

T. Born Providence, Ind. Pupil Pratt Inst.; Columbia Univ. under Arthur W. Dow. Assistant director of art in Indianapolis public schools.

WHEELER, CLIFTON A. 5317 Lowell Ave., Indianapolis, Ind.

P.; T. Born Hadley, Ind., Sept. 4, 1883. Pupil Forsyth in Indianapolis; Henri, Miller, and Chase in New York; Chase in Europe. Awards: hon. men. Richmond, Ind.; Foulke prize, Richmond, Ind., 1917. Member: SWA; PC. Instructor at HAI. Represented: murals City Hospital, Indianapolis; "Garden in Ice and Snow," Carnegie Library. Thorntown, Ind.; murals, Circle Theater, Indianapolis. Holcomb prize HAI 1921.

*WHITRIDGE, THOMAS W.

Ldscp. P.; Port. P. Born Ohio, 1820; died Summit, N. J., Feb. 25, 1910. Opened first daguerreotype gallery in Indianapolis. Studied in London, Paris, Antwerp, and Düsseldorf under Andreas Achenbach. Member: ANA; NA, 1862; president of the academy 1875-6; Century Association; Lotos Club. Awards: bronze medal Centennial Exp. Philadelphia 1876; hon. men. Paris Exp. 1889; silver medal

* Deceased

WHO'S WHO IN ART

Pan.-Am. Exp. Buffalo 1901; silver medal St. Louis Exp. 1904.

WILDHACK, ROBERT J. 269 West 12th St., New York, N. Y.; summer, Greenlawn, L. I., N. Y.

I.; *P.* Born Pekin, Ill., Aug. 27, 1881. Lived in Indianapolis from early youth. Pupil Robert Henri of N. Y. Member: SI 1910; Salma C. Specialty: posters.

WILLIAMS, CHARLES SNEED. 654 Fourth Ave.; h, 1913 Avery Court, Louisville, Ky.; summer, "Sunnybank," Postichhill, Glasgow, Scotland.

P. Born Evansville, Ind., May 24, 1882. Pupil Edward Biederman and George Harcourt, of Scotland. Award: four years' resident scholarship in Allen Fraser Art College, Scotland. Member: Louisville Art Association; Société l'Union Internationale des Beaux-Arts, Paris.

WILLIAMS, GAAR. Indianapolis.

I. Born Richmond, Ind. Pupil Cin. AA; AIC. Designer of book-plates. Cartoonist Indianapolis *News*.

***WILLIAMS, J. INSCO.**

P. Born Newport, Ind. Pupil McMickin School of Design in Cincinnati, Ohio. Painted panoramas.

WILLIAMS, MARTHA A. Muncie, Ind.

P. Born Muncie. Pupil J. Ottis Adams; William Forsyth; Cin. AA. Awards: hon. men. Muncie Art Association.

WILLIAMS, WALTER R. 1637 Broadway, Indianapolis, Ind.

S. Born Indianapolis. Pupil Rudolph Schwarz; AIC under Mulligan; Museum of Fine Arts, Boston, under Pratt; Académie Colorossi and Beaux-Arts, Paris. Award: Première mention Académie Colorossi. Member: SS of Ind.

WILLIAMSON, HARRY GRANT. 400 Lookout Ave., Hackensack, N. J.

P. Born Indianapolis. Pupil Ind. Art School under Steele and Forsyth; ASL of Cin.; Munich Academy; The Hague.

WILSON, ESTOL. New York, N. Y.

Min. P. Born Rushville, Ind. Pupil of François

* Deceased

ART AND ARTISTS OF INDIANA

Bilendi and Academie Colorossi. Represented: at Paris Salon.

WILSON, MRS. LUCY A. 906 N. Illinois St., Indianapolis.

P. Born Warren, O. Pupil Ind. SA under Steele and Forsyth; ALS of N. Y. under Beckwith. Member: AAI.

WILSON, NELSON D. Evansville, Ind.

P. Born Leopold, Ind. Pupil Chicago Academy of Fine Arts. Represented: mural "Capture of Isaac Knight in 1793," Evansville Bank.

WIMMER, MRS. SUE A. Hagerstown, Ind.

P. Born Eaton, Ohio.

WINN, ALICE C. (Mrs. John E. Winn). La Porte, Ind.

P. Born Milwaukee, Wis. Pupil Sinibaldi at Capri; Eivert Pietut at Amsterdam, Holland. Member: ASL of Chicago. Represented: "Dutch Interior," Carnegie Library, Thorntown, Ind.

*WINTER, GEORGE.

P. Born Portsea, England, 1810; died Lafayette, Ind., Feb. 1, 1876. Pupil George Honeybourn; R. A. Arnold; Charles Ambrose; Luinel and Robertson, miniature-painters; Bailey the sculptor, Royal Academy, England; NAD, New York. Represented: Purdue Univ.

*WITT, JOHN HARRISON. ANA.

P. Born Dublin, Ind., 1840; died in New York City 1901. Studied in Cincinnati; an associate of the NAD in 1885. Member: Artists' Fund Society.

*WOODWARD, WILBER WINFIELD.

P. Born St. Omer, Ind., January 8, 1851; died Lawrenceburg, Ind., 1882. Pupil McMicken School of Design, Antwerp and Paris; T. C. Walker; Thomas S. Noble. Awards: gold medal in McMicken school; gold medal Cincinnati Industrial Exp. 1871. Represented: "Springtime," HAI; Longworth Collection, Cincinnati.

WOY, LEOTA. 1224 Washington St., Denver, Col.

I. Born Newcastle, Ind., July 3, 1868. Self-taught. Member: Denver AC.

WRIGHT, CHARLES H. 1931 Broadway, New York, N. Y.; home, Beechmont Park, New Rochelle, N. Y.

* Deceased



THE SCOUT

RUDOLPH SCHWARZ, 1866-1912

SOLDIERS-SAILORS MONUMENT, MONUMENT PLACE, INDIANAPOLIS

WHO'S WHO IN ART

P.; *I.* Born Knightstown, Ind., Nov. 20, 1871. Pupil ASL of N. Y.

WRIGHT, FRED W. 15 West 67th St., New York, N. Y.

P. Born Crawfordsville, Ind., Oct. 12, 1880. Pupil J. Ottis Adams; HAI; Académie Julien and P. Marcel Baraneau in Paris.

YOHNS, FREDERICK C. Norwalk, Conn.

I. Born Indianapolis, Feb. 8, 1875. Pupil Forsyth and Steele; ASL of N. Y. under Mowbray. Member: SI 1901.

ZARING, MRS. LOUISE A. Greencastle, Ind.

P. Born Cincinnati, O. Pupil ASL of N. Y.; Académie Vitti Paris, under Merson and MacMonnies; Aman-Jean, Raphael Colin; Julian Dupré; Cape Cod Art School under Charles W. Hawthorne; William Forsyth. Awards: bronze medal and hon. men. from Académie Vitti; hon. men. Richmond, Ind. Member: SS of Ind.

ZIMMER, CLARE ROBIN. Cincinnati, Ohio.

I.; *D.* Born Elkhart, Ind., Oct. 2, 1889. Pupil Chicago Academy of Fine Arts.

INDIANA ILLUSTRATORS

See Who's Who for Addresses and Biographical Notes

- | | |
|--------------------------|------------------------|
| Andersen, Martinus | Herold, Don C. |
| Angell, Clare | Hubbard, Frk. M'Kinney |
| Bacon, Mrs. Eliz. Driggs | Jackson, Chic |
| *Ball, L. Clarence | Jacoby, Helen Eaton |
| Bartlett, M. Ellsworth | Jameson, Samila L. |
| Baumann, Gustave | Ketcham, Roy A. |
| Berry, Wils | Knecht, Karl Kae |
| Blosser, Merrill C. | Kurtz, Wilbur G. |
| Booth, Franklin | Larimer, Harry |
| Booth, Hanson | Lauderbeck, Walter S. |
| *Brazington, William C. | Levering, Albert |
| Brehm, George | McCann Rebecca |
| Brehm, Worth | McCormick, Howard |
| Brewer, Emily | McCutcheon, John T. |
| Brown, Ethel | *McDonald, Mary |
| Brown, Harold Haven | Matzke, Albert |
| Brownlee, Cornelia A. | Newman, Anna M. |
| Clark, Virginia Keep | Peake, Harvey |
| Clawson, Charles Howard | Perkins, Lucy Fitch |
| Cole, Blanch Dugan | Plaschke, Paul A. |
| Davidson, Oscar L. | Polley, Frederick |
| Emerich, Harvey | Randall, D. Ernest |
| Falls, Charles B. | Richards, Louis |
| *Forgy, John D. | Robinson, Mary Y. |
| *Galloway, Walter | Rogers, Bruce |
| Graf, Carl C. | Rush, Olive |
| Griswold, Bert J. | Sheldon, Charles Mills |
| Gruelle, John B. | Snapp, Frank |
| Gruelle, Justin C. | Shover, Edna M. |
| Hager, John R. | Stark, Otto |
| Hager, Luther G. | Steele, Helen McKay |

* Deceased

INDIANA ILLUSTRATORS

Stein, Evaleen
Stemm, Ruth
Teague, Walter Darwin
Ullman, Alice Woods
Van Pelt, Dale
Vawter, John William
Wagner, Mary North

Wildhack, Robert J.
Williams, Garr
Woy, Leota
Wright, Charles H.
Yohn, Frederick C.
Zimmer, Clare R.

INDIANA DESIGNERS OF BOOK-PLATES

See Who's Who for Addresses and Biographical Notes

| | |
|--------------------------------------|-----------------|
| ABBOTT, WILLIAM..... | Goshen |
| ARFORD, MRS. VIRGINIA..... | Chicago, Ill. |
| AUSTIN, ENNIS RAYMOND..... | South Bend |
| *BALL, L. CLARENCE..... | South Bend |
| BERNHARDT, CARL LEWIS..... | Richmond |
| BOOTH, FRANKLIN..... | New York, N. Y. |
| BRAYTON, ELIZABETH NICHOLSON..... | Indianapolis |
| BROCKENBROUGH, ELEANOR..... | Lafayette |
| BURR, HORACE..... | New Castle |
| CATHELL, MRS. EDNA STUBBS..... | Richmond |
| CARLETON, MRS. EMMA..... | New Albany |
| CRAIG, MRS. M. A..... | Terre Haute |
| ELLSWORTH, ADA L..... | Lafayette |
| FORD, HELEN..... | Indianapolis |
| FOX, FLORENCE..... | Richmond |
| FRIEDLEY, JESSE..... | Indianapolis |
| GODDARD, ANNA..... | Muncie |
| GREENFEAL, GRACE..... | Muncie |
| GREENFEAL, MAY..... | Muncie |
| GRIFFITH, MRS. HELENE..... | Ft. Wayne |
| HASSELMAN, ANNA..... | Indianapolis |
| HAMILTON, NORA..... | Ft. Wayne |
| HENDRICKS, BESSIE..... | Indianapolis |
| MCCORMICK, HOWARD..... | Leonia, N. J. |
| MCNUTT, FRANCIS A..... | Richmond |
| NEUBACHER, MRS. MARGARET STEELE..... | Indianapolis |
| NEWMAN, ANNA..... | Richmond |
| *OVERBECK, MARGARET..... | Cambridge City |
| OVERBECK, MARY..... | Cambridge City |
| PEDDLE, JOHN B..... | Terre Haute |

* Deceased

DESIGNERS OF BOOK PLATES

| | |
|----------------------------------|------------------|
| PEAKE, HARVEY..... | New Albany |
| ROGERS, BRUCE..... | Boston, Mass. |
| ROOD, HELEN L..... | Terre Haute |
| RUSH, OLIVE..... | Indianapolis |
| SHARPE, JULIA G..... | Indianapolis |
| STEELE, HELEN MCKAY..... | Indianapolis |
| STEIN, EVALEEN..... | Lafayette |
| STUDY, HERBERT SPENCER..... | Vancouver, B. C. |
| SHOVER, EDNA MANN..... | Indianapolis |
| SHOVER, LUCY..... | Indianapolis |
| STEVENS, MRS. WILL HENRY..... | Vevay |
| TARKINGTON, LOUISA FLETCHER..... | Indianapolis |
| VANCE, FRED NELSON..... | Crawfordsville |
| VORIS, WILLIAM R..... | Franklin |
| VAUGHN, DOROTHY..... | Richmond |
| *WHITE, RAYMOND PERRY..... | Richmond |
| WILLIAMS, GAAR..... | Indianapolis |
| WAGNER, MARY NORTH..... | Milford |
| WOODBERRY, MRS. MARION B..... | Lafayette |
| *WOODWORTH, MRS. L. E..... | Ft. Wayne |
| ZARING, MRS. LOUISE..... | Greencastle |

* Deceased

INDIANA ART SCHOOLS

BLOOMINGTON

Indiana State University, Art Department.

Alfred M. Brooks, head of department; two instructors. Founded 1898. Day and evening classes.

CAMBRIDGE CITY

Overbeck School of Pottery, Overbeck Studios.

Founded 1911. Original designs and decorations. Designing, pottery-making on wheel or hand built, and firing. Summer only; four weeks. Tuition, \$35.

FT. WAYNE

Ft. Wayne School of Art.

Homer Gordon Davisson, director. Founded 1880. Drawing, painting, design, crafts. Tuition, \$8 a month, day class; \$3 a month, night class for seven months.

INDIANAPOLIS

Indianapolis Architectural Club, 956 Lemcke Annex.

R. F. Daggett, patron. Architecture in coöperation with the Beaux-Arts Institute of Design.

School of the John Herron Art Institute, Art Association of Indianapolis, Pennsylvania and Sixteenth Streets.

Harold Haven Brown, director; eight instructors. Founded 1902. Drawing, painting, illustration, industrial design, modeling design, costume design, interior decoration, and normal art. Tuition, \$65 for eight months, day classes. Evening, \$20; Saturday, \$20; children's, \$8. Summer: Tuition, \$25 for twelve weeks; children's class, \$2.75.

LAFAYETTE

Purdue University, Art Department.

Laura A. Fry, director. Established 1878.

NOTRE DAME

University of Notre Dame, College of Architecture.

Francis Wynne Kervick, head of department; twelve

INDIANA ART SCHOOLS

instructors. Department founded 1898. Tuition, \$100 for thirty-six weeks.

TERRE HAUTE

State Normal School, Art Department.

William T. Turman, director; one instructor. Founded 1872. Four-year normal and four-year college course. Four terms of twelve weeks each. Tuition free to residents of Indiana.

VALPARAISO

Valparaiso University, Art Department.

Mrs. Mollie Sparks, director. Established 1873; crafts department, 1902.

INDIANA ART ASSOCIATIONS AND ART CLUBS

INDIANA CIRCUIT EXHIBIT

Richmond. Organized 1910.

INDIANA SOCIETY OF ARCHITECTS

Indianapolis. Organized 1917. Membership, 70.

INDIANA SOCIETY OF SCULPTORS

Indianapolis. Organized 1916. Membership, 24.

LIBRARY ART CLUB OF INDIANA

Bloomington. Organized June 2, 1915. Under Extension Division of the State University.

INDIANA FEDERATION OF CLUBS: ART COMMITTEE

Indiana. Organized 1909. Department of Education.
Indiana Artists' Traveling Exhibition

STATE TEACHERS' ASSOCIATION: ALLIED ARTS SECTION

Indianapolis. Organized 1915. Membership, 600.

ANDERSON ART ASSOCIATION

Anderson. Organized 1910. Membership, 200. Permanent Collection.

ATTICA ART HISTORY CLUB

Attica. Organized 1899. Membership, 18.

LADIES OF THE ROUND TABLE

Bedford. Organized 1895. Membership, 36.

ART ASSOCIATION OF BLOOMINGTON

Bloomington. Organized 1911. Membership, 250. Permanent Collection.

INDIANA UNIVERSITY EXTENSION DEPARTMENT

Bloomington. Organized 1914. Circulates exhibits owned by Fine Arts Department.



GEN. GEORGE ROGERS CLARK

JOHN H. MAHONEY

MONUMENT PLACE, INDIANAPOLIS

ART ASSOCIATIONS & ART CLUBS

ART LEAGUE

Crawfordsville. Organized 1896. Membership, 83. Junior League organized 1915. Permanent Collection.

ART LEAGUE

Evansville. Organized 1916. Membership, 97. Senior Division. Junior League organized 1916. Membership, 200.

FT. WAYNE ART ASSOCIATION

Ft. Wayne. Organized 1888. Membership, 15. Maintains art school. Permanent Collection.

FRANKFORT ART ASSOOCIATION

Frankfort. Organized 1914. Membership, 42.

ART CLUB

Greencastle. Organized 1893. Membership, 12.

GREENSBURG DEPARTMENT CLUB: ART CIRCLE

Greensburg. Organized 1914. Membership, 12.

ARCHITECTS' ASSOCIATION OF INDIANAPOLIS

Indianapolis. Organized 1908. Membership, 30.

ART ASSOCIATION OF INDIANAPOLIS

JOHN HERRON ART INSTITUTE

Indianapolis. Organized 1883. Membership, 583. Permanent Collection.

FRIENDS OF AMERICAN ART

Indianapolis. Organized June 1, 1919. Membership 89.

SOCIETY OF INDIANA ARTISTS

Indianapolis. Organized 1917. Membership, 86.

INDIANA KERAMIC CLUB

Indianapolis. Organized 1897. Membership, 30.

PORTFOLIO CLUB

Indianapolis. Organized 1890. Membership, 50. Permanent Collection.

ART AND ARTISTS OF INDIANA

SKETCHING CLUB

Indianapolis. Organized 1887. Membership, 12.

STUDY CLUB

Indianapolis. Organized 1895. Membership, 25.

WOMAN'S DEPARTMENT CLUB: ART DEPARTMENT

Indianapolis. Organized 1912. Membership, 50. Exhibitions. Permanent Collection.

LAFAYETTE ART CLUB

Lafayette. Organized 1898. Membership, 23.

LAFAYETTE ART ASSOCIATION

Lafayette. Organized 1909. Membership, 650. Permanent Collection.

LOGANSPORT ART ASSOCIATION

Logansport. Organized 1911. Membership, 250. Permanent Collection.

LOGANSPORT ART CLUB

Logansport. Organized 1900. Membership, 15.

FLORENTINE CLUB

Lebanon. Organized 1898. Membership, 20.

THE MARION ART CLUB

Marion. Organized 1900. Membership, 25.

MARION PUBLIC LIBRARY

Marion. Permanent collection of paintings, sculpture, and other objects.

MONDAY AFTERNOON ART CLUB

Martinsville. Organized 1901. Membership, 25.

WOMAN'S CLUB: ART DEPARTMENT

Mishawaka. Organized 1911. Membership, 30.

ART ASSOCIATION OF MUNCIE

Muncie. Organized 1906. Membership 1,200.

ART ASSOCIATIONS & ART CLUBS

ART STUDENTS' LEAGUE

Muncie. Organized 1892. Membership, 35.

ART GALLERY AND MUSEUM OF THE WORKINGMEN'S INSTITUTE

New Harmony. Organized 1838; gallery 1887. Permanent Collection.

PERU ART CLUB

Peru. Organized 1899. Membership, 15.

ART ASSOCIATION OF RICHMOND

Richmond. Organized 1897. Membership, 100. Permanent Collection.

SEYMOUR ART LEAGUE

Seymour. Organized 1914. Membership, 220. Permanent Collection.

CARNEGIE PUBLIC LIBRARY

Shelbyville. Permanent Collection. Murals by R. B. Gruelle.

THE COTERIE

Shelbyville. Organized 1891. Membership, 28.

PROGRESS CLUB: ART DEPARTMENT

South Bend. Organized 1895.

TERRE HAUTE ART ASSOCIATION

Terre Haute. Organized 1908. Membership, 180.

TERRE HAUTE WOMAN'S CLUB: ART SECTION

Terre Haute. Organized 1901. Membership, 30.

TIPTON ART ASSOCIATION

Tipton. Organized 1911. Membership, 75. Permanent Collection.

THORNTOWN ART ASSOCIATION

Thorntown. Organized 1915. Permanent Collection.

WOMAN'S CLUB OF VALPARAISO: ART DEPARTMENT

Valparaiso. Organized 1902. Membership, 33.

ART AND ARTISTS OF INDIANA

VINCENNES ART ASSOCIATION

Vincennes. Organized 1907. Permanent Collection in High School.

VINCENNES FORTNIGHTLY CLUB: ART DEPARTMENT

Vincennes. Organized 1894. Membership, 34.

SCHOOL ART LEAGUE

Washington. Organized 1917. Membership, 125. Junior League, 200.

WINCHESTER ART ASSOCIATION

Winchester. Organized 1916.



VICE-PRESIDENT SCHUYLER COLFAX

FRANCIS M. GOODWIN

UNITED STATES SENATE GALLERY, WASHINGTON, D. C.

PORTRAITS OF GOVERNORS OF INDIANA STATE LIBRARY

| <i>Governor</i> | <i>Artist</i> |
|----------------------------------|-----------------------------|
| William Henry Harrison | Barton S. Hays |
| John Gibson (acting Governor) | No Portrait |
| Thomas Posey | John B. Hill |
| Jonathan Jennings | James Forbes (Canadian) |
| Ratliff Boone | Jacob Cox |
| William Hendricks | No Portrait |
| James Brown Ray | Jacob Cox |
| Noah Noble | Jacob Cox |
| David Wallace | Jacob Cox |
| Samuel Bigger | Jacob Cox |
| James Whitcomb | James Forbes |
| Paris C. Dunning | James Forbes |
| Joseph A. Wright | Jacob Cox |
| Ashbell P. Willard | George W. Morrison |
| Abram Hammond (Temporary) | (New Albany) No Portrait |
| Henry S. Lane | Jacob Cox |
| Oliver P. Morton | James Forbes |
| Conrad Baker | James Forbes |
| Thomas A. Hendricks | W. R. Freeman |
| James E. Williams | Colcord |
| Albert G. Porter | T. C. Steele |
| Isaac P. Gray | T. C. Steele |
| Alvin P. Hovey | T. C. Steele |
| Ira J. Chase | T. C. Steele |
| Claude Matthews | T. C. Steele |
| James A. Mount | James M. Dennis |
| Winfield T. Durbin | Seymour Thomas |
| J. Frank Hanley | Wayman Adams |
| Thomas R. Marshall | Wayman Adams |
| Samuel M. Ralston | Wayman Adams |

INDIANA MONUMENTS

| <i>Place</i> | <i>Monument</i> | <i>Sculptor</i> |
|----------------|--|---|
| ANDERSON | Tablet Moravian Mission to the Indians | |
| BATTLE GROUND | Battle of Tippecanoe..... | Architect, McDonnell & Sons, Buffalo, N. Y. |

"Erected jointly by the Nation and State."

"In memory of the heroes who lost their lives in the Battle of Tippecanoe, November 7, 1811. This monument completed and dedicated November 7, 1908. This monument on the only great battle-field in the State of Indiana, was erected for the purpose of perpetuating the memory of Gen. William Henry Harrison, and the brave officers and soldiers who followed him to protect the lives and homes of their loved ones, and the people who in 1811 constituted the citizens of the states of Indiana and Kentucky. The Tippecanoe battle contributed to the redemption of Indiana from the control of the Indians, and made possible the great commonwealth of the northwest, and finally the acquisition of all the territory west of the Mississippi."

Erected at a cost of \$25,000.

| <i>Place</i> | <i>Monument</i> | <i>Sculptor</i> |
|----------------------|--|-----------------|
| BLOOMINGTON | Bas-relief Judge Reinhart, Indiana University Library | Rudolph Schwarz |
| BLOOMINGTON | Bronze Tablet to Harold Whetstone Johnston ... | F. F. Ziegler |
| CAMBRIDGE CITY | Gen. Sol Meredith, Erected 1875 | John H. Mahoney |
| COLUMBUS | Bust of Joseph I. Irwin, Irwin Gardens | Rudolph Schwarz |
| CRAWFORDSVILLE | Soldiers' | Rudolph Schwarz |
| CRAWFORDSVILLE | Gen. Lew Wallace..... | Andrew O'Connor |
| CRAWFORDSVILLE | Memorial Bench | Rudolph Schwarz |
| CRAWFORDSVILLE | Bronze Memorial Tablet to Student Soldiers, Wabash College | Rudolph Schwarz |
| DELPHI | Soldiers' | |
| ENGLISH | Bronze Statue of William H. English. Erected 1891 | John H. Mahoney |
| EVANSVILLE | "The Spirit of 1861," "The Spirit of 1916," Soldiers' and Sailors' Coliseum | George H. Honig |
| FT. WAYNE | Soldiers' Monument. General Henry W. Lawton, Park. Erected 1894 "Wayne Trace" Marker. Route traveled by General Wayne's army between Ft. Wayne and | |

INDIANA MONUMENTS

| Place | Monument | Sculptor |
|--------------------|--|--------------------------|
| | Cincinnati. Erected 1918 by Ft. Wayne Chapter D. A. R. | |
| | "Harmer's Crossing Monument." Point of Crossing of the Maumee River by the army of Gen. Harmer in his battle with the Indians in 1790. Erected 1908 by Ft. Wayne Chapter D. A. R. | H. G. Davisson |
| | "Johnny Appleseed Monument" (John Chapman). Swinney Park. Erected 1916 by Indiana Horticultural Society, a huge boulder | |
| | Perry A. Randall Monument, Swinney Park. Erected 1906 | Frederick C. Hibbard |
| | Equestrian Statue—General Anthony Wayne. Hayden Park. Erected 1916-17 | George E. Ganiere |
| | Allen County Court-House. Murals by Florian Peixotto, Charles Holloway, M. J. Doner, Carl Guthertz | Brentwood S. Tolan |
| | Bronze Relief | Barth and Staak |
| | Bronze reliefs | Staak |
| | Music Panel | Richard Zeitner |
| | Dramatic Art | William Ehrman |
| FRANKLIN | Soldiers' | Rudolph Schwarz |
| GREENCASTLE | Soldiers', erected 1870. | |
| GREENCASTLE | Four bronze figures, De Pauw University | Rudolph Schwarz |
| GREENSBURG | "Tree on Tower." "Old Michigan Road Marker." (Boulder.) Greensburg Chapter D. A. R. Erected Oct. 19, 1919. | |
| GREENFIELD | James Whitcomb Riley, Court-House Square. Dedicated Nov. 26, 1918. Funds raised by George Beamer Davis and the school children of America | Myra Richards |
| INDIANAPOLIS | Indiana State Soldiers' and Sailors' Monument. | Bruno Schmitz, Architect |

Universally admitted to be one of the greatest achievements of architectural and sculptural art in the world, designed to glorify the heroic epoch of the Republic, and to commemorate the valor and fortitude of Indiana's Soldiers and Sailors in the War of the Rebellion and early wars.

Begun 1887; Completed 1901; Dedicated 1902; Cost \$600,000; diameter of plaza surrounding monument, 342 feet 7 in.; diameter of terrace, 110 feet; height of terrace, 16 feet 4 in.; monument foundation, 69x53 feet; depth of foundation, 30 feet; height of monument, including foundation, 314 feet 6 in.; height of monument from street-level to top of statue, 284 feet 6 in.; height of Victory Statue, 38 feet; shaft at top, 13 feet 3 in.; balcony, 16 feet.

Indiana Military Museum in basement of monument. War pictures. Established 1919.

Peace (high relief).....Herman N. Matzen
 War (high relief)Herman N. Matzen
 The Return Home (group
 statuary)Rudolph Schwarz

ART AND ARTISTS OF INDIANA

| <i>Monument</i> | <i>Sculptor</i> |
|--|--------------------|
| The Dying Soldier (group statuary) | Rudolph Schwarz |
| Infantryman (statue) | Rudolph Schwarz |
| Militiaman (statue) | Rudolph Schwarz |
| Cavalryman (statue) | Rudolph Schwarz |
| Seaman (statue) | Rudolph Schwarz |
| Victory Statue Indiana.. | George T. Brewster |
| Naval Astragal | George T. Brewster |
| Bronze Astragal | George T. Brewster |
| Army Astragal | Nicholas Geiger |
| Governor Oliver P. Mor- ton. Dedicated January 15, 1884, Monument Place | Franklin Simmons |
| Governor James Whitcomb. Erected 1893, Monument Place | John H. Mahoney |
| General William Henry Harrison. Erected 1895, Monument Place | John H. Mahoney |
| General George Rogers Clark. Erected 1898, Monument Place | John H. Mahoney |

PORTRAIT MEDALLIONS

| | |
|--|-------------------|
| English family for five generations, English Ho- tel, east side to main entrance. Erected 1881. | Henry M. Saunders |
| Governors of Indiana from main entrance to south side of English Hotel. Erected 1898, Monument Place | Henry M. Saunders |
| Rubens, da Vinci, Dürer, Michelangelo and Valás- quez (from left to right) Frieze, Herron Art Institute, Pennsylv- vania and Sixteenth Streets. Erected 1906.. | Rudolph Schwarz |

GRECIAN FRIEZE

| | |
|---|--------------------------------|
| Proscenium Arch and Frieze, interior of Circle Theater, Monument Place. Erected 1916 | Architects, Rubush & Hunter |
|---|--------------------------------|

STATUE

| | |
|---|--|
| Benjamin Franklin. Frank- lin Building. Erected 1874 | John H. Mahoney |
| Library Group Literature, Science, and Art. Dedicated Octo- ber, 1893 | Richard W. Bock |
| Federal Building or United States Court-House and Post-Office. Erected 1902-1905 | Architects, John Hall Rankin and Thomas M. Kellogg |



THE TORTOISE FOUNTAIN

JANET SCUDDER

OWNED BY ART ASSOCIATION OF RICHMOND, INDIANA

INDIANA MONUMENTS

| <i>Monument</i> | <i>Sculptor</i> |
|---|-------------------------|
| Federal Building, south facade. Symbolic figures cost \$45,000. Justice, Literature, Mechanics, Agriculture | J. Massey Rhinde |
| "Justice and Mercy." West court-room, "An Appeal to Justice" | Artist, W. B. Van Ingen |
| Federal Building, East court-room, cost \$6000 | |
| Ancient Bookmarks, Library ceiling, Federal Building | |

MONUMENT

| | |
|--|---|
| Vice-President Schuyler Colfax. University Park, dedicated May 18, 1887. | Lorado Taft |
| President Benjamin Harrison. Dedicated October 27, 1908, University Park | Charles Henry Niehaus |
| Depew Memorial Fountain. University Park. Dedicated Sept. 13, 1919. In memory of Dr. Richard J. Depew | Sterling Calder Architect, Henry Bacon |
| Bronze bas-relief entrance to Burdsal unit City Hospital | Helene Hibben |
| Capitol Building, completed October 2, 1888. Dedicated 1888 | Architects, Edwin May, appointed 1877, died 1880; Adolf Scherrer |
| Vice-President Thomas A. Hendricks, Capitol grounds. Dedicated July 1, 1890 | Richard Henry Parks |
| Governor Oliver P. Morton. Soldiers and bas-reliefs. Dedicated July 23, 1907. Capitol, east entrance | Rudolph Schwarz |
| Bronze bust Robert Dale Owen. Dedicated March 8, 1911. Capitol, south entrance | Frances Goodwin |
| Bronze bust Colonel Richard Dale Owen. Dedicated June 9, 1913. Capitol, first floor..... | Belle Marshall Kinney |
| Eight Allegorical Statues. Rotunda of Capitol.... | Alexander Doyle |
| Bronze bust Judge Neal. State Library, Capitol.. | Clara B. Leonard Sorenson |
| Cast of young girl. Capitol, second floor | |
| Indian and Pioneer Figures. South pediment, Capitol | |
| General Henry Lawton. Garfield Park, south entrance. Unveiled May 30, 1907 | Andrew O'Connor |

ART AND ARTISTS OF INDIANA

| <i>Monument</i> | <i>Sculptor</i> |
|--|--|
| Electrical Fountains. Garfield Park | Frederick W. Darlington |
| Nathan Morris Fountain (drinking). Massachusetts Avenue and Walnut Street | |
| Milestone Marker. Old National and Michigan Roads, E. Washington Street and Southeastern Avenue | Herbert Foltz |
| Bust John S. Duncan. Law Library, Court-House | Myra R. Richards |
| "A Cross Forever New" | |
| J. D. Forest Lot. Crown Hill | Rudolph Schwarz |
| National Road Marker, 1806-1839. State-House Grounds. Erected by Caroline Scott Harrison Chapter D. A. R., October 9, 1916 | |
| National Road Fountain, 1806-1839. State-House Grounds. Erected by Caroline Scott Harrison Chapter, D. A. R. Centennial Offering Oct. 10, 1916. | <i>Designer</i> Herbert L. Bass & Co. |
| Statue of Liberty. Ravenswood Broad Ripple. Dedicated July 4, 1918. | William C. Dickson |

TABLETS

| | |
|--|---------------------------|
| William A. Bell Tablet | <i>Sculptor</i> |
| William A. Bell School... Drinking Fountain and Bronze Tablet. Young Women's Christian Association. Gift of Arthur Jordan. | Clara B. Leonard Sorensen |
| Abraham Lincoln. South side Claypool Hotel. | Louise Stewart |
| Colonel Eli Lilly. Chamber of Commerce Building | John H. Mahoney |
| Four Pioneer Builders: John Hampton Smith, John Brough, William N. Jackson, Chauncey Rose. Erected by James J. Turner, Union Station | |
| A. Kiefer Portrait Tablet, Georgia and Capitol Avenue | Rudolph Schwarz |
| "James Biddy, Janitor," Shortridge High School. Erected by Shortridge High School Centennial Committee, Oct. 10, 1916 | Clara B. Leonard Sorenson |
| Dr. John Stough Bobbs' Medical Library, dedicated Oct. 11, 1917, in- | |

INDIANA MONUMENTS

| <i>Place</i> | <i>TABLETS</i> | <i>Sculptor</i> |
|---------------------|--|---------------------------------|
| | dianapolis Public Li- brary | Gutzon Borglum |
| | Tuttle Memorial, Teachers' College. Alabama and 23rd Sts. Erected 1916. | Rena Tucker Kohlmann |
| | M. H. Spades, Library, Branch 6, Spades Park. | George Kessler |
| <i>Monument</i> | | |
| JASPER | Army and Navy. Erected 1894. | |
| KOKOMO | Soldiers' | |
| LIBERTY | Joaquin Miller Memorial | |
| LINCOLN CITY | Nancy Hanks | John C. Meyenberg |
| | Sarah Lincoln Grigsby. Abraham Lincoln, 1816- 1830. Site of Lincoln Cabin. Dedicated May 24, 1917. | |
| LOGANSPORT | Soldiers' and Sailors'... | Schuyler Powell |
| MARION | Soldiers', three bronze fig- ures | Lorado Taft |
| MISHAWAKA | Soldiers' and Sailors'. Erected 1884. | |
| MICHIGAN CITY | "Victorious Peace" | W. R. O'Donovan |
| | Winterbotham Gift. Erected 1893 | J. Scott Hawley |
| MT. VERNON | Soldiers' | Rudolph Schwarz |
| MUNCIE | George F. McCulloch.... | Leonard Crunelle |
| NEW HARMONY | Thomas Say | |
| NOBLESVILLE | Soldiers' Shaft Erected 1868 | |
| PLAINFIELD | "Van Buren Elm" Tablet. Erected by Caroline Scott Harrison Chapter D. A. R. October 14, 1916 | |
| PERU | Frances Slocum Dedicated May 17, 1900 | |
| PETERSBURG | Soldiers' and Sailors' | William Berridge |
| PRINCETON | Civil War | Rudolph Schwarz |
| | Soldiers' Monument Erected 1864 | Architects, Rule & Cole- man |
| RISING SUN | Soldiers | |
| SCOTT COUNTY | Pigeon Roost | |
| SCOTTSBURG | Bronze Statue William H. English. Erected 1891 | John E. Mahoney |
| SOUTH BEND | Soldiers'. Bronze Group. Dedicated July, 1903 .. | Rudolph Schwarz |
| TERRE HAUTE | Bust R. W. Thompson. Public Library | Alfred N. Austin |
| | Browning Hands. In Bronze. Fairbanks Library | Harriet Hosmer |
| | "Hebe." Plaster copy. Fairbanks Library | Thorvaldsen |
| | Giovanni di Bologna's "Mercury." Bronze copy. Tower of McKeen's Bank Soldiers' Monument. Court-House Square.... | Rudolph Schwarz |

ART AND ARTISTS OF INDIANA

| <i>Place</i> | <i>Monument</i> | <i>Sculptor</i> |
|------------------|--|-----------------|
| TWIN LAKES | Monument to Indians, September 14, 1909 | |
| VINCENNES | Soldiers' | Rudolph Schwarz |
| WARSAW | Cannon Captured during Civil War | |
| WINCHESTER | Soldiers' and Sailors'.... | A. A. McKain |

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MYRA R. RICHARDS

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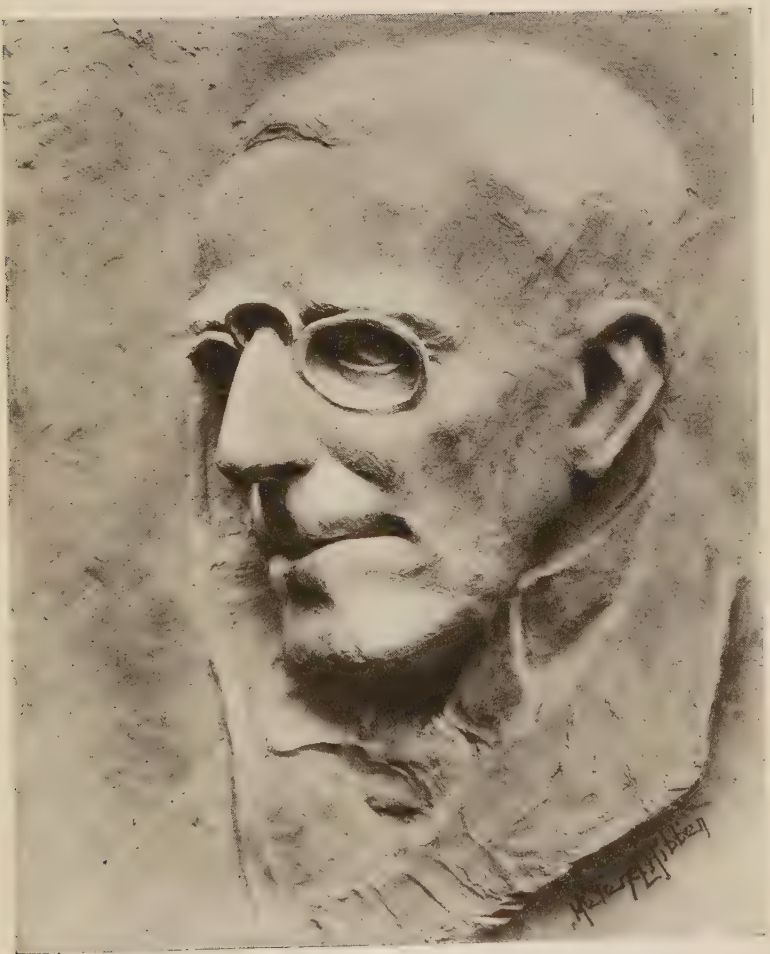
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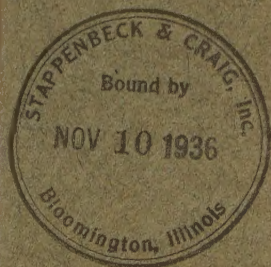
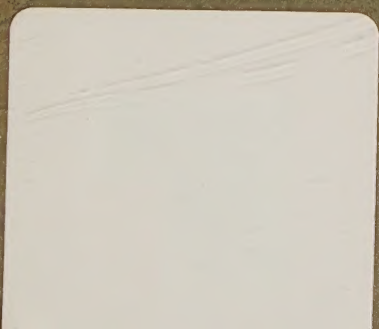
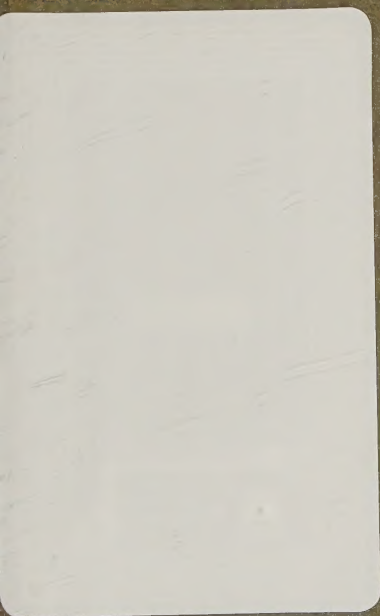
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